



INSCRIBED TO  
**THE REVEREND THE VICAR AND CLERGY**  
OF THE  
**PARISH OF HALIFAX.**

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A NEW AND  
**ENLARGED EDITION**  
OF  
**Cheetham's Psalmody,**  
**HARMONIZED IN SCORE;**  
WITH  
AN ARRANGEMENT FOR THE ORGAN,  
OR  
**Piano Forte.**

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BY  
**J. HOULDSWORTH,**  
LATE ORGANIST OF THE PARISH CHURCH,  
**HALIFAX.**

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"LET EVERY THING THAT HATH BREATH PRAISE THE LORD."—PSALM CL. 6.

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THIRD EDITION.

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WHITLEY AND BOOTH, PRINTERS, HALIFAX.

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ENTERED AT STATIONERS' HALL.

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TO THE REVEREND

**THE VICAR AND CLERGY**

OF

**The Parish of Halifax,**

**THIS SELECTION OF SACRED MUSIC**

IS, BY PERMISSION,

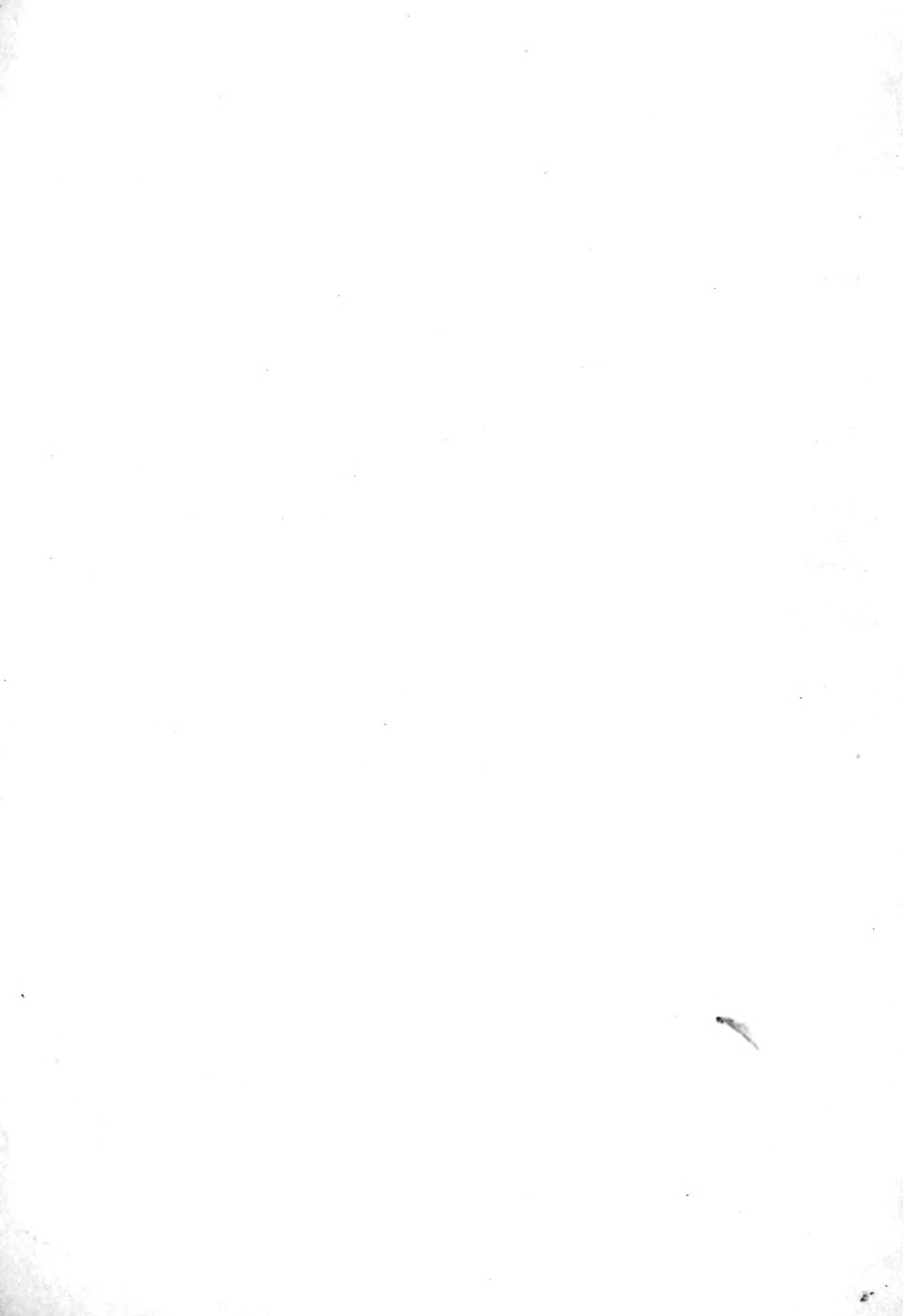
**MOST RESPECTFULLY INSCRIBED,**

BY THEIR

VERY GRATEFUL

AND MOST OBEDIENT SERVANT,

***J. HOULDSWORTH.***



# PREFACE.

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THE favourable manner with which this Work has been received by the Public, merits the most grateful acknowledgments from the Editor, who has now the pleasure of offering to their notice a Third Edition, in which a few of the Tunes in the former Editions are omitted and replaced by others of a more popular character. Such other necessary alterations and corrections have also been made as the Editor hopes will be found real improvements.

The Selection of Tunes, which has been made with great care, contains almost every variety of metre and expression that can be required for sacred poetry. For this purpose, only such Tunes have been taken from the old Editions of Cheetham's Psalmody as have long maintained their popularity: many other works have been examined, and several valuable Tunes selected from them; but, in making extracts, neither the harmony nor the distribution of parts have been uniformly followed.

The Melodies are given according to the most approved copies, in keys best adapted to Congregational Singing, and the Harmonies are arranged with the greatest attention to accuracy and purity.

The Score contains four parts: the Tenor and Alto, from a compliance with custom, are written in the Treble Clef; the harmonist will, therefore, perceive that they appear an octave above their real pitch; and that the Treble or Air, with the harmony for keyed instruments, is placed next to the Bass for the convenience of the performer.

For the parts of the Liturgy designed to be sung, there will be found a great number of Chants, selected from the works of the best masters, and arranged so as to render this style of Music easy of performance.

With a design to promote uniformity and to assist Choirs, who may wish to introduce chanting into the service, words have been set to each kind of Chant, in such a manner that very little application will be required to enable singers to perform this part of the service with propriety and effect.

Although the Chants in this Work are divided into classes, as the Te Deums, Jubilates, &c. yet any of them may be exchanged, at the pleasure of the performers provided that the words are placed according to the examples. With respect to the style in which Chants should be sung, the principal object to be attended to is, a distinct and forcible articulation of the words; the recited part of the verse must occupy no longer time than a good reader would require to pronounce it, and the cadence must be given in correct time, the beat of which can be felt: dwelling upon the first, or any other word, ought to be avoided, as well as hurrying the words in a confused manner; otherwise the proper effect of this simple and appropriate style of Music will be entirely destroyed.

The Response to the Commandments should be sung in a soft and subdued tone of voice, and requires more expression and feeling in the performance than is necessary in Psalm Tunes ; but as this impressive part of the singing is generally left to the Choir, it is therefore unnecessary to give any further directions here. The Doxology at the end of the Response must be sung in full chorus.

The Gloria Patris are intended to be sung at the conclusion of the last Psalm for the day, particularly in churches where the Voluntary is not used ; and it is scarcely requisite to observe, that they ought to be sung *Con Spirito*.

In forming a Choir of Singers for a Church or Chapel, (either with or without an organ,) the Treble and Bass may be a little predominant ; with this exception, the several parts ought to balance as evenly as possible. No singer should attempt to overpower those who accompany him merely because his voice may happen to be a little stronger than theirs ; but each person ought to blend his part with the others, that the whole may seem but one full chord of harmony.

In conclusion, this Work has been undertaken for the purpose of introducing, into one book, nearly all the best Psalm Tunes, &c. which are regularly sung in this part of the kingdom, along with a few others of the same character, from various places ; and if it tend to improve the taste for good Psalmody, and to promote its practice in public and private worship, the Editor will not regret the labour and time which have been devoted to its accomplishment.



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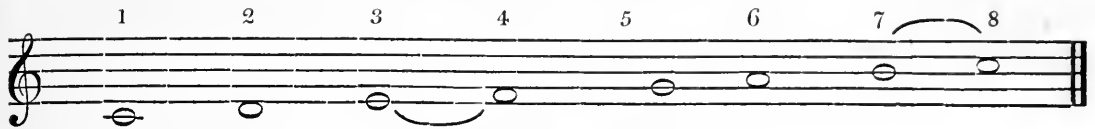
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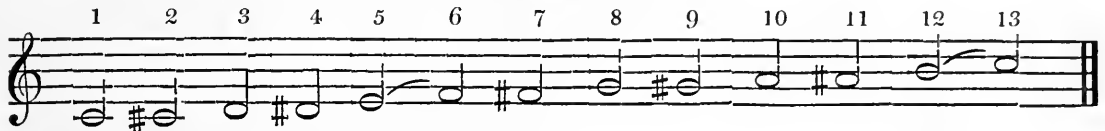
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## THE DIATONIC SCALE.



## THE CHROMATIC SCALE.

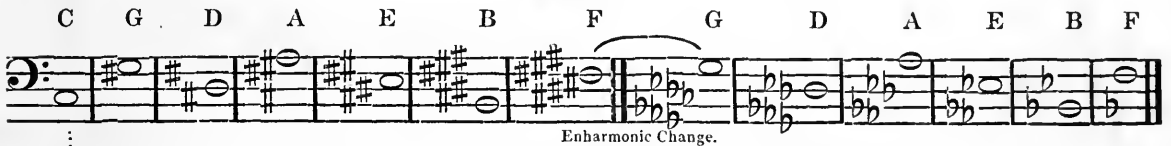


The Diatonic Scale consists of seven sounds, and an eighth which is merely a repetition of the first; the sounds are disposed at intervals of tones and half-tones, the half-tones occur between the 3rd and 4th, and 7th and 8th.

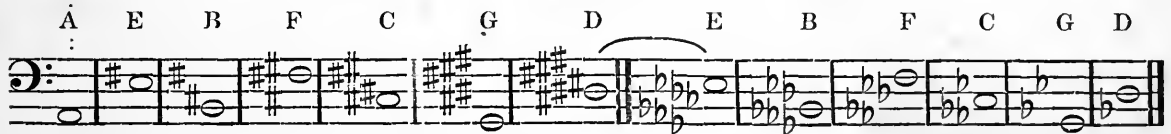
The Chromatic Scale consists of twelve sounds and a repetition of the first; each sound in this Scale can be taken as a Key Note, or the beginning of a Diatonic Scale, shewing that there are twelve Major Keys; and as each Major Key has what is termed a relative Minor Key, the result will be twenty-four Keys in Music.

## EX. OF THE DIFFERENT KEY NOTES, MAJOR AND MINOR.

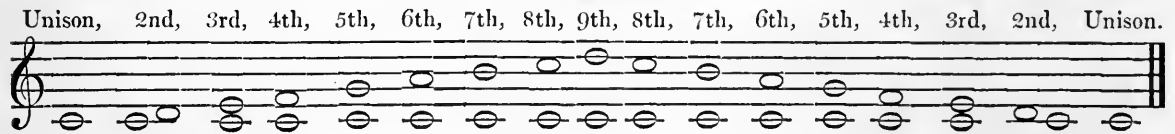
## MAJORS.



## MINORS.



## EX. OF INTERVALS.

*Intervals in the Key of A Minor.*

An interval is the distance between any two Notes, ascending or descending. In the Major Key the Notes are all natural; but as the Minor Key is in itself imperfect, an accidental Sharp is usually placed before the 6th and 7th in the ascending Scale, but in descending it is generally taken off, especially in Vocal Music. A proper close or cadence, however, cannot be effected unless a Sharp be placed to the 7th.

A Tune or Piece is in a Major Key, if the distance from the Key Note to the 3rd above consist of five Semitones, as from C to E; but if it consist of only four Semitones, as from A to C, it is in a Minor Key. In all regular Movements or Tunes, the Bass ends upon the Key Note.

### SOLMIZATION, OR SOL-FA-ING.

It is now about 800 years since Guido Aretine, a Monk of the Order of St. Benedict, invented the use of certain syllables to teach the practice of Singing; this system having been found much superior to the method then in use, was generally adopted throughout Italy. The syllables he made use of, viz. UT, RE, MI, FA, SOL, LA, were taken from a Latin Hymn still extant, composed in honour of John the Baptist.

Lemaire, a celebrated French Musician of the 16th century, greatly improved upon Aretine's method, and added a seventh syllable, SI, to the before mentioned six; this plan is still commonly followed in France.

In some of the English publications on this subject, the syllables have been repeated, in this manner, FA, SOL, LA, FA, SOL, LA, MI; but the modern Italian method, from its superiority, has now almost superseded all others. This system dismisses the UT and substitutes the more musical intonation DO, and places the seven syllables to the Scale thus,—

Do\* Re Mi Fa Sol La Si Do Re Mi Fa Sol

Do Re Mi Fa Sol La Si Do Si La Sol Fa

The first system shows the C major scale in treble clef with notes Do, Re, Mi, Fa, Sol, La, Si, Do, Re, Mi, Fa, Sol. The second system shows the same scale in bass clef with notes Do, Re, Mi, Fa, Sol, La, Si, Do, Si, La, Sol, Fa.

Do Re Mi Fa Sol La Si Do

Do Re Mi Fa Sol La Si Do Re, &c.

The third system shows the G major scale in treble clef with notes Do, Re, Mi, Fa, Sol, La, Si, Do. The fourth system shows the same scale in bass clef with notes Do, Re, Mi, Fa, Sol, La, Si, Do, Re, &c.

It must be observed that DO is always placed to the Key Note, or the first of the Scale, RE to the second, MI to the third, FA to the fourth, SOL to the fifth, LA to the sixth, and SI to the seventh; the eighth being but a repetition of the first Note, Do is again used, and all the others in the same order of succession, thus shewing that every 8th Note, either ascending or descending, is the same in name as well as sound, only more acute or grave according to its situation.

\* The Vowels in these syllables are pronounced as in the Italian language, viz. *a* as in father; *e* as the *a* in paper; and *i* as the *e* in me.

EXERCISES IN THE KEY OF C MAJOR.

EX. I.                      3rd.                      4th.                      5th

Do re Mi    Do Mi    Do re mi Fa    Do Fa    Do re mi fa Sol    Do Sol    Do re mi fa sol La

6th.                      7th.                      8th.

Do La    Do re mi fa sol la Si    Do Si    Do re mi fa sol la si Do    Do Do

EX. II.                      3rd.                      4th.                      5th.

Do si La    Do La    Do si la Sol    Do Sol    Do si la sol Fa    Do Fa    Do si la sol fa Mi

6th.                      7th.                      8th.

Do Mi    Do si la sol fa mi Re    Do Re    Do si la sol fa mi re Do    Do Do

EX. III.

Do Mi Re Fa Mi Sol Fa La Sol Si La Do Si Re Do Mi Re Fa

Mi Sol Fa Re Mi Do Re Si Do La Si Sol La Fa Sol Mi Fa Re

9th.                      10th.                      11th.                      12th.

Mi Do Re Si Do    Re Do    Mi Do    Fa Do    Sol Do

EX. IV.

Do                      Re                      Mi                      Fa                      Sol                      La

Si                      Do                      Re                      Mi                      Do Sol Mi Do

The above Exercises ought to be practised in various Keys, which may easily be done by copying them, and commencing on a different Key Note, always bearing in mind that DO is the first of the Scale. Any lengthened Examples here, would extend this part of the Work beyond the limits proposed.

## CADENZA.

AD LIB.

tr

*Cadenza* is an extemporaneous Passage, which a Singer or Solo Performer introduces in a Piece of Music, on the first Note of a final Cadence.—The Cadenza should only be attempted by a Performer, who has sufficient knowledge of harmony to introduce one suitable to the style and character of the Piece.

## ON ACCENT.

Music is divided into bars, not only to measure the Time, but also to mark the Notes upon which the Accent is to be laid. Accented Notes are those which require a greater stress than the rest, by which expression is given to the whole ; and unless attention be paid to this, however exactly a Piece of Music may be performed, it will have a monotonous sound.

In every Bar of Common Time, which consists of four parts, the first and third are accented, the second and fourth unaccented. In Triple Time of three parts in a Bar, the first only is accented, the second and third unaccented ; but the third should be rather stronger than the second. When  $\frac{3}{4}$  Time is divided into Quavers, the Accent falls on the first, third, and fifth parts of the Bar ; But in  $\frac{6}{8}$  Time the first and fourth only are accented.

Sometimes, to produce effect, the Composer places the Accent on the unaccented part of the Bar : this deviation from the rules of Accent is called Emphasis. It is expressed by this mark > under or over a Note, or by *rf*, *fz*.

## DIRECTIONS FOR PRACTICE.



To acquire a good and firm tone of voice, let the mouth be opened about a quarter of an inch, and avoid, as much as possible, closing the teeth, or the tongue touching them.

The Scale is the first Lesson, each Note of which ought to be held for a considerable time, beginning soft and increasing till loud, and then diminishing it.

All distortion of the countenance must be avoided, as well as singing through the nose, or too much in the head, as the tone ought to come freely from the chest ; and the greatest nicety should be observed, to have the voice perfectly in tune with the Teacher's, or with some well-tuned instrument. Attention to this will not only render the Learner's first attempts at singing more agreeable to others, but will materially improve his own ear for proper sounds. To manage the breath well, it should be taken without noise, and only at proper intervals ; as where a rest occurs ; after a staccato note (if not dividing a word) ; after a semibreve or minim, where it is not tied to the next note, and in that case, after the tie ; sometimes after a dotted note, but never in the middle of a word.

Attend particularly to the distinct articulation of the words ; read them over carefully several times before singing, and let the pronunciation be according to the most correct and approved method.

LONG METRES.

N<sup>o</sup>. 1. THE 100<sup>th</sup> PSALM. L. M. Luther.

Tenor

Alto

Air

Bass

All people that on earth do dwell, Sing to the

7

Lord with cheer-ful voice; Him serve with fear, his

7 6 6

praise forth-tell, Come ye be-fore him, and re-joice.

6 4 3 6 6 7 3 5

The first system of music consists of two vocal staves (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The vocal lines begin with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment features a steady bass line with chords in the right hand.

Who shall as - cend thy heav'nly place, Great God and

The second system continues the piano accompaniment from the first system. It includes a grand staff with treble and bass clefs. The bass line has several notes with fingerings: 6, 6, 7, 6, 3, 6, 5. The right hand plays chords and single notes.

The third system consists of two vocal staves. The vocal lines continue with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment continues with chords and single notes.

dwell be - fore thy face, The man who minds re - li - gion

The fourth system continues the piano accompaniment. The bass line has notes with fingerings: 6, 7, 6, 5, 6, 6, 5, 6. The right hand plays chords and single notes.

The fifth system consists of two vocal staves. The vocal lines continue with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment continues with chords and single notes.

now, And hum - bly walks with God be - low.

The sixth system continues the piano accompaniment. The bass line has notes with fingerings: 6, 5, 6, 6, 6, 6, 5, 6. The right hand plays chords and single notes.

My heart is fix'd, my song shall raise

6 4 3 6 6 4 3 6 4 7

Immortal ho-nours to thy name; Awake my tongue to

6 4 6 4 3 6 4 2 6 6

sound his praise, My tongue, the glo-ry of my frame.

6 6 4 3 6 6 6 6 4 3 7

To God your voice in anthems raise, Je-ho-vah's

6 5 6 4 5 3 2 7 6 6 4 3

aw-ful name he bears; In him re-joice; ex-tol his

6 6 4 3 6 6 4 3 6

name Who rides up-on high roll-ing spheres.

6 6 4 5 3 7



Thrice hap-py man who fears the Lord, Loves his com--

6 4 3 6 6 6 4 7 4 3 6

- mands, and trusts his word! Ho...nour and peace his

4 6 7 4 3 6 b5 3 4 6

days at-----tend, And bless-ings to his seed de---scend.

5 6 4 3 6 6 6 8 4 7 3

The first system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal lines begin with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

He reigns! the Lord the Saviour reigns! Praise him in e-van-gelic

The piano accompaniment for the first system, showing the left and right hands. The right hand has a melody of eighth notes, and the left hand has a bass line of eighth notes. A piano dynamic marking 'p' is present. Fingering numbers 6, 7, 6, 6, 6, 6 are indicated below the notes.

The second system continues the vocal and piano parts. The vocal lines have a melodic contour that rises and then falls. The piano accompaniment maintains the same rhythmic pattern. A piano dynamic marking 'p' is present.

strains! Praise him in e-van-gelic strains! Let the whole earth in songs re-

*Alto and Tenor.*

The piano accompaniment for the second system. It includes a piano dynamic marking 'p' and a 'Org:' marking with figured bass notation: 6 4 2, 6, 7 5. Fingering numbers 7, 6, 6, 5, 7 are shown below the notes.

The third system features vocal lines for Alto and Tenor and piano accompaniment. The vocal lines are mostly rests, with some notes appearing later in the system. The piano accompaniment continues with a steady eighth-note bass line. A forte dynamic marking 'f' is present.

joice, And distant Islands join their voice And distant Is lands join their voice.

The piano accompaniment for the third system, including a section for Trebles and a section for Voice. The Trebles part has a forte dynamic marking 'f'. The Voice part has a forte dynamic marking 'f' and a 'Voce' marking with figured bass notation: 6, 6, 4, 7. Fingering numbers 6, 4, 7 are shown below the notes.

He's blest, whose sins have par--don gain'd, No

6 6 6 5  
4 3 7

more in judgment to ap--pear; Whose guilt re--mis--sion

6 6 6 6 6 6  
4 5 4 3 6

has ob--tain'd, And whose re--pen--tance is sin--cere.

7 6 6 6 6 6  
4 3 4 3 7

N<sup>o</sup> 8

## WARRINGTON. L. M.

My soul, in...spird' with sa...cred love, God's

7 6 6 4 5 3

ho...ly name for e...ver bless; Of all his fa...vors

6 6 6 4 5 7 6 4 2 6

mind...ful prove, And still thy grate-ful thanks ex...press.

7 6 6 7 4 3 4 6 6 4 3 6 4



He comes, he comes, the judge se-...vere! The seventh

*p*

Org:

7

Detailed description: This system contains the first two systems of music. The first system has two vocal staves with treble clefs and a piano accompaniment with grand staff notation. The key signature is two sharps (F# and C#) and the time signature is common time (C). The lyrics 'He comes, he comes, the judge se-...vere! The seventh' are written below the vocal staves. The piano accompaniment includes a dynamic marking of *p* and the label 'Org:'. A finger number '7' is written below the bass staff.

Trumpet speaks him near: The light-nings flash; the

*f*

7 6 6 6 6

Detailed description: This system contains the second and third systems of music. The second system has two vocal staves with treble clefs and a piano accompaniment with grand staff notation. The key signature is two sharps and the time signature is common time. The lyrics 'Trumpet speaks him near: The light-nings flash; the' are written below the vocal staves. The piano accompaniment includes a dynamic marking of *f*. The third system continues the piano accompaniment with finger numbers 7, 6, 6, 6, and 6 written below the bass staff.

thunders roll; He's welcome to the faith-ful soul.

6 7 6 6 6 9 8 6 4 5 7

Detailed description: This system contains the fourth and fifth systems of music. The fourth system has two vocal staves with treble clefs and a piano accompaniment with grand staff notation. The key signature is two sharps and the time signature is common time. The lyrics 'thunders roll; He's welcome to the faith-ful soul.' are written below the vocal staves. The piano accompaniment includes finger numbers 6, 7, 6, 6, 6, 9, 8, 6, 4, 5, and 7 written below the bass staff.

Come, wea-ry souls, with sins dis-tress'd, The Sa-viour

6 6 6 4 3 6 3 6 3

of...fers heav'n...ly rest; Come, and his gra-cious

*p*

6 6 4 5 4

call o...bey, And cast your gloo-my fears a...way.

*f*

6 6 6 4 3 6 4 5 3 7

O praise the Lord, in that blest place, From whence his

6 6 6 4 3 #

goodness largely flows; Praise him in heav'n, where he his face Un-

6 6 5 7 6 6 4 3 6 4 3 6 6

- veild in perfect glo-ry, shews. Unveild in perfect glory, shews.

f 6 4 3 6 4 3 6 6 6 4 3 7



Nº 13. BIRSTALL. L.M.

Widdop.

So let our lips and lives ex-press The ho-ly

6 4 5 3 7

Gos-pel we pro-fess So let our works and vir-tues

6 6 6 4 5 7 6 7 4 6 3

shine To prove the doc-trine all di-vine

6 4 5 3 6 4 6 6 4 5 3 7

Sweet is the work, my God, my King, To praise thy name, give thanks, &

sing, To praise thy name give thanks & sing To shew thy love by morning light,

*p* And talk of all thy truth at night. *f* And talk of all thy truth at night.

Rejoice, ye shining worlds on high, Behold the king of

6 6 6

glo-ry nigh! Who can this King of Glo-ry be? The might...

6 4 5 7 6 6 4 6 6 4 3 7

*p*

- ty Lord, the Sa- viour's he, the mighty Lord, the Saviour's he.

Org: Voce 6 6 6 6 4 3 6 4 5 7

How pleasant, how di - vinely fair, O Lord of hosts thy

6 7 6 6 4 5 7 6 6

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom line is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics 'How pleasant, how di - vinely fair, O Lord of hosts thy' are written below the vocal line. Fingerings are indicated by numbers 1-5 below the piano line.

*p*

dwelling are, With long de - sire my spi - rit faints, To

*p*

6 4 5 #7

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef. The bottom line is a piano accompaniment in bass clef. The lyrics 'dwelling are, With long de - sire my spi - rit faints, To' are written below the vocal line. A piano dynamic marking (*p*) is placed above the vocal line and below the piano line. Fingerings are indicated by numbers 1-5 below the piano line.

*f*

meet th'as - semblies of thy Saints To meet th'assemblies of thy Saints

*f*

6 6 4 3 6 4 3 6 6 6 6 6 3 7

Detailed description: This system contains the final two lines of music. The top line is a vocal melody in treble clef. The bottom line is a piano accompaniment in bass clef. The lyrics 'meet th'as - semblies of thy Saints To meet th'assemblies of thy Saints' are written below the vocal line. A forte dynamic marking (*f*) is placed above the vocal line and below the piano line. Fingerings are indicated by numbers 1-5 below the piano line.



Je-sus shall reign where'er the sun Does his suc-cessive

6 6 5 6 4 5 3 6 6 4 3 # 7 6

journies run; His kingdom stretch from shore to shore, Till moons shall

6 4 5 # 7 6 5 4 3 Org:

wax and wane no more. Till moons shall wax and wane no more.

Voce 6 6 4

Since of thy goodness all partake, With what as-

6 6 6 6 6 6 6

6/4 3 6 6/4 6/5 6

su...rance should the just Thy shelt'ring wings their

*p*

7 6 7 6 6 4 5 7

refuge make, And saints to thy protection trust.

*f*

6 6/4 2 6 6/4 6/4 7

Thrice hap - py man who fears the Lord, Loves his com -

7 6 6 6 6 5 6

- mands and trusts his word, Ho - - nour and peace his days at -

b7 6 6 6 5 6 7 6 5 6 7

- tend, And bless - - ings to his seed de - - - scend.

6 5 6 6 6 6 6 6 6



De...scend from heav'n, im...mor...tal Dove! Stoop

down, and take us on thy wings, And mount and bear us

far a...bove The reach of these in...fe...rior things:

My God, how end-less is thy love! Thy gifts are

6 6 6 6 7 6 4 2 6

ev-ry ev-ning new; And mor-ning mer-cies from a-

6 6 6 6 6 6 6 4 2 6 6 3

-bove Gent-ly dis-til, like ear-ly dew.

6 5 6 6 5 6 4 3 7

Life is the time to serve the Lord, The time ten-

7 6 4 5 3 7 6 6 4 3

-sure the great re-ward; And while the lamp holds out to

6 6 6 4 5 7 6 6 4 2 6 3 6 4 3

burn, The vi-...lest sin-...ner may re-...turn.

7 5 6 6 4 3 7

Give thanks to God: he reigns a--bove. Kind are his

6 6 6 5 3 7

thoughts; his name is love; His mer-cy a--ges past have

6 6 5 4 7

known, And a...ges long to come shall own.

4 3 6 6 7

Come, weary souls, with sin dis - tress'd, The Sa - - viour

6 6 4 3 6 7 6 6 6 6 3

of - - fers heav'n - ly rest; Come, and his gra - ci - ous call o - -

6 6 6 4 5 *p* Org:

- bey, And cast your gloo - my fears a - - - way.

*f* *f* *f*

Voice 6 — 4 2 6 6 5 6 4 3 7

Je...sus, the spring of joys di...vine, From whence all

6 6 6 6 5 6 6 5 3

4 3 3

hopes and com...forts flow; Je...sus, no o...ther name but

6 5 6 6 5 6 6 5 6 6 4 3

4 3 3 3 3 3 3 3 3 3 3 3

thine Can save us from e...ter...nal woe.

6 5 6 6 6 6 6 5 6 5 3

4 3 3 3 3 3 3 3 3 3 3 3

A--sham'd of Je--sus, can it be? A mor--tal

man a--sham'd of thee? Scornd be the thought by rich and

poor! O may I scorn it more and more!

Now to the Lord a no-ble song! A-wake, my

7 6 6 6 5  
4 3

*p*

soul! a-wake, my tongue! Ho-san-na to the-ter-nal

*p*

6 6 5  
4 3

*f*

name! And all his bound-less love pro-claim



Be--set with snares on ev'--ry hand, In life's un-

7 6 7 6

-cer--tain path I stand; Sa--viour di--vine, dif--fuse thy

*p*

7 6 6 5 4 4

light, To guide my doubt--ful foot--steps right.

*f*

6 6 6 9 8 6 5 4 3 7

My God, ac - cept my ear - ly vows, Like morning incense

6 4 6 6 6 4 6

in thine house; And let my nightly worship rise, Sweet as the

6 4 5 4 7 6 6 4 6 5

*p* Org:

ev'ning sa - cri - fice Sweet as the ev' - ning sacri - fice.

*f* Voce 6 6 6 6 4 5 3 7

Je...sus, our souls de...light...ful choice, In thee be

6 7 6 6 4 6 6 4 3

-liev...ing, we rejoice; Yet still our joy is mix'd with grief,

6 4 2 6 6 4 5 7 6 7 6 6 4

While faith contends while faith contends with un...be...lief.

6 6 4 3 6 6 5 6 4 2 6 6 6 4 5 3 7

Now to the Lord that makes us know, The wonders of his

dying love Be humble honours paid be - low, *p* And strains of

And strains of nobler praise a - - bove. *f*  
nobler praise *f* a - bove. *f*

Not to ourselves, who are but dust, Not to ourselves is

7 6 6 5 4 3 6 6 6 4 3 3

glo...ry due, Eternal God, thou on-ly just, Thou on...ly

6 5 6 4 5 3 7 6 4 3 6 4 3 3 Org:

gracious, wise, and true, Thou on-ly gracious, wise, and true.

6 5 Voce 6 6 6 4 5 3 7

O for a sweet in spi - ring ray, To a - nimate our

6 6 6 4 3 7 6 6

fee - ble strains, From the bright realms of end - less day,

6 4 5 7 6 6 6 6

The blissful realms where Je - sus reigns.

6 6 6 6 4 3 7

God of my life, through all my days My grate - ful

6 4      6      6      6      4      5      3      6      6

pow'rs shall sound thy praise; The song shall wake with op' - ning

6 4 3      6 5      6 4      7      6 5      6 4 2      6 6 4 3      6      7 #

light, And war - ble to the si - lent night.

6      b7      6 4      5 3 7

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The music features a melody in the vocal staves and a supporting accompaniment in the piano part.

Thine earth...ly sab-baths, Lord, we love; But there's a

The second system of music continues the piano accompaniment from the first system. It includes numerical figures for the left hand: 6, 6 4 3, 6 4, 6 3 7.

no...bler rest a-bove; To that our la-bring souls as-

The third system of music continues the piano accompaniment. It includes numerical figures for the left hand: 6 4, 6 4 2, 6, 6 4 3, 6, 6, 6 4 2, 6 4 3.

-pire, With ar...dent pangs of strong de...sire.

The fourth system of music concludes the piano accompaniment. It includes numerical figures for the left hand: 6 4 3, 6 b7, 6 4, 6 3 7.



The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The music features a mix of quarter and eighth notes, with some rests.

Praise ye the Lord, ex - alt his name, While in his ho - ly

The piano accompaniment for the first system is shown in two staves (treble and bass clef). It features a steady bass line with chords in the right hand. Fingering numbers 6, 4, 3, 6, and 6 are visible below the notes.

The second system continues the vocal and piano parts. The vocal staves show a melodic line with some rests. The piano accompaniment continues with chords and a bass line. A dynamic marking of *p* (piano) is present.

courts ye wait; Ye saints, that to his house be - long, Or stand at -

The piano accompaniment for the second system is shown in two staves. It includes chords and a bass line. Fingering numbers 6, 7, 6, 6, 6, 5, 4, 7, and 6 are visible below the notes.

The third system continues the vocal and piano parts. The vocal staves show a melodic line with some rests. The piano accompaniment continues with chords and a bass line. A dynamic marking of *f* (forte) is present.

- tend - ing at his gate. Or stand at - tend - ing at his gate.

The piano accompaniment for the third system is shown in two staves. It includes chords and a bass line. Fingering numbers 6, 5, 6, 6, 6, 6, 5, 4, 3, and 7 are visible below the notes.

Hail, peace-ful day, of hal-low'd rest, Sweet

*Alto & Tenor*

6 6 5  
4 3

sweet harbinger sweet har-bin-ger of

har-bin-ger of

*Treble*

sweet har-bin-ger of

sweet harbinger of

joys a-bove! Thine hours are all by

*Alto*

6 6 5  
4 3 6 4 3

Je...sus blessd And shine on man with

Treble

4 3

beams of love Thine hours are all by Je...sus

*f*

6 4 2 6 6 6 4+ 2

blessd, And shine on man with beams of love.

6 6 6 7 6 6 5 3 7

7 6 6 4 5 3 7 6 4 2

Come, dearest Lord, de- scend and dwell By faith and

6 6 4 3 5 4 3 7 6 6 6 6 6

love in ev'-ry breast; Then shall we know, and taste, and

6 6 5 6 4 3 6 6 6 4 5 3 7

feel, The joys that can--not be ex--press'd.

Great is the Lord, and great his praise, What God like

6 5 6 6 6 5 6 6 6

4 3 7 4 3 7 4 3

him our fears can raise; Let ev'ry peo-ple, ev'ry

6 6 6 6 5 6 6 6 6 6

4 3 7 4 3 7 4 3

tribe, Pow'r, glo-ry, strength to him as-cribe.

6 6 6 6 6 6 6 6 6

4 3 7 4 3 7 4 3

The spacious fir-- mament on high, With all the

*p*

6 6 6 5 4 3

blue e---the---real sky, And span---gled heav'ns, a

*f*

6 6 6 4 2 6 4 6

shi--ning frame, Their great o---ri---gi---nal pro--claim:

6 1 3 6 6 6 4 5 3 6 4 2 6 6 4 6 5 6 6 6 4 5 3 7

Org.

Th'un-wea-ry'd sun from day to day, Does his cre-

*p*

*ff*

-a-tor's pow'r dis-play, And pub-lish-es to ev'-ry

*ff*

land The work of an al-migh-ty hand.

6

6  
4  
3

6

6  
4

6  
5  
3  
7

From all that dwell be--low the skies, Let the Cre - a - tor's

6 #7 6 6

praise a... rise; Let the Re--deemer's name be sung

7 7 5

Thro' ev'ry land, thro' ev'ry land, by ev'-ry tongue.

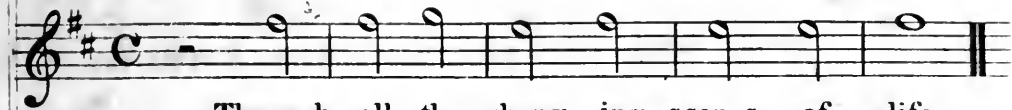
*p* *f* 6 7



N<sup>o</sup> 43.

S<sup>t</sup> ANNS.

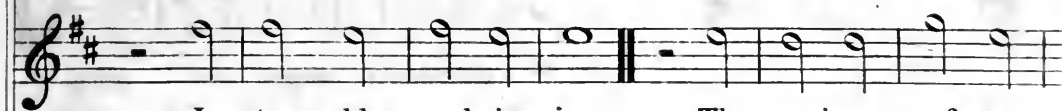
Croft.



Through all the chang--ing scenes of life,



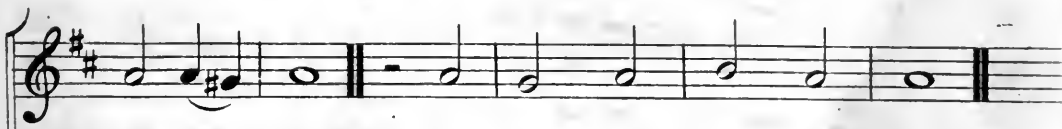
6  
5



In trou - ble and in joy, The praises of my



6 # 6



God shall still, My heart and tongue em -- ploy.



4 #

My lot is fall'n in that blest land, Where

6 6 5 6 6 5 3 6 6 5 3 7

God is tru-----ly known; He fills my cup with

7 6 6 6 5 6 6 6 6

4 2 4 4 4 7 4 3 3 6

lib'---ral hand, He makes his word my own.

6 6 5 6 5 6 6 5 3 6 5 3 7 6 5 6 6 5 3 7

4 3 4 3 4 3 7 4 3 7 4 3 7 4 3 7 4 3 7

Fa...ther of mer...cies, in thy word, What

6 6 6 6 6 5 6  
4 4 4 4 4 3 4

end...less glo...ry shines, For e...ver be thy

6 6 7 6 5 6  
4 3 3 4 3 4

name a...dord, For these ce...les...tial lines.

6 6 6 6 5  
4 3 4 3 7

\*

How blest is he, who ne'er consents, By ill ad-

-vice to walk; Nor stands in sin-ners' ways, nor sits,

Where men pro-fanely talk Where men pro-fane-ly talk.

\* Printed by permission of Mess<sup>rs</sup> Collard.

Our soul on God with pa--tience waits, Our

6 6 4 5 3 7 6 4 5 3 7

help and shield is he; Then Lord let still our

6 6 4 3 6 4 3 6 6

hearts re--joice, Be---cause we trust in thee.

6 9 8 7 7 4 3

This Tune was sung at the York Festival, Sep<sup>r</sup> 1828.

Thou, Lord, a lone art my defence, On

6 6 6 5  
4 3 7

thee my hopes rely; Thou art my glory,

*p*

6 5 6 6 6 5  
4 3 4 5 4 7

Org.

and shall yet Lift up my head on high.

*f*

7 6 6 4 5  
3 7

Voice

Bless'd are the souls that hear and know The

6 4 2      6      6      6 4      5 3 7

gos...pels' joy...ful sound; Peace shall at...tend the

*p*      *p*

6 6 6      6 5 4 7      Org.

path they go, And light their steps surround And light &c.

*f*      *f*

Voice 6      6      6 5 4 7

Thou, Lord, art good, nor on....ly good, But

prompt to par...don too; Of plen--teous mer...cy

to all those, Who for thy mer...cy sue.

The score consists of three systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "Thou, Lord, art good, nor on....ly good, But prompt to par...don too; Of plen--teous mer...cy to all those, Who for thy mer...cy sue." Fingerings are indicated by numbers 1-5 below the piano part.



Thee we a...dore, e...ter...nal name,

# 6 #

And hum...bly own to thee, How fee...ble is our

mor...tal frame, What dy...ing worms are we.

# 6 #

Re--mark, my soul, the nar--row bounds

6 # 6 4 5 # 7

Of the re--vol--ving year! How swift the weeks com--

# 6

-plete their rounds, How short the months ap--pear!

6 # 6 4 5 # 7

O Lord, send out thy light and truth,

6  
3 7

And lead me by thy grace; Which may con-duct me

# 7 4 # 7

to thy hill, And to thy dwell-ing-place.

6 6 6 6 7  
4 4 6 4 2

Lord, let me know my term of days, How

7

soon my life will end; The num'rous train of

6 7 6 6

ills dis...close, Which this frail state at...tend.

6 6 7

How sweet the name of Je...sus sounds In

6 5 6 6 6 6 7  
4 3 6 6 4

a be...lie...vers ear! It soothes his sor...rows,

6 6 6 6 6 6  
4 3

*f*  
heals his wounds, And drives his fears a...way.

6 6 6 6 6 6  
4 3 7

My Saviour, my Al-mighty friend, When I be gin thy praise,

6 7 6 5 6 6 5 4 3

*p* Where will the growing numbers end, The numbers of thy grace?

Org Voce

*f* Where will the growing numbers end, The numbers of thy grace?

6 6 6 6 6 5 4 3 7

The memiry of Mes-si-ah's name Through end-less

6 6 6 9 6 5 6  
4 7 4 3 7

years shall run; His spotless name shall shine as bright--

6 6 6 6 6 6 5 6 5  
4 3 4 7

And last-ing as the sun. And last-ing as the sun.

Org: Voce

6 5 6 5  
4 3 7

O for a shout of sa - cred joy, To God, the

6 6 6 5  
4 3

sov' reign King; Let ev'ry land their tongues em - ploy, And

7 6 6 6 6 7  
3 3 4 3

hymns of triumph - sing. And hymns of tri - umph sing.

6 5 6 6 7  
4 4 3 3



My God, the spring of all my joys, The life of

Org:  $\begin{matrix} 7 & 6 \\ 5 & 4 \end{matrix}$   $\begin{matrix} 6 \\ 4 \\ 3 \end{matrix}$

my de-...lights; The glory of my bright-est days,

Org:  $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$   $\begin{matrix} 6 \\ 4 \\ 3 \end{matrix}$

And com- fort of my nights. And comfort of my nights.

Org:  $\begin{matrix} 6 & 5 \\ 4 & 3 \\ 7 \end{matrix}$  Voce

O how I love thy ho...ly law 'Tis

6 7 7

dai...ly my de...light And thence my me...di-

*p*

6 6 6 6  
4 3 7

-ta...tions draw Di...vine ad...vice by night.

*f*

6 7 7 6 6 5  
7 7

O for a thou--sand tongues to sing Our

6 7 6 5 6 6 5 4 3

great Re--deem--er's praise; The glo--ries of our

6 5 6 6 6 5 6 6 7 6 6

God and King; The tri--umphs of his grace!

6 6 6 5 6 4 3

Hap--py the man whose ten----der care Re-

6 4 6 6 4 5 3 7

-lieves the poor dis--tress'd; When he's by trou--bles

6 6 6 6 5 6 6 6

com--pass'd round, The Lord shall give him rest.

6 6 6 6 5 7 6 7 5 6 6 5 3 7

La.. den with guilt, and full of fears,

7 5 3 7

I fly to thee, my Lord, And not a glimpse of

6 6 5 6 5 6 4 4 3 7 6

hope ap...pears But in thy writ...ten word.

6 7 6 6 6 5 7 4 3 6 4 7

O Lord, the Sa-viour and de-fence

7 6 7

Of all thy cho-sen race, From age to age thou

6

still hast been Our sure a-bi-ding place.

7 7

Dear Shep-herd of thy peo-ple, here

Thy pre-sence now dis-play; As thou hast giv'n a

place for pray'r, So give us hearts to pray.

7-6  
4  
3

5  
3

6

5  
4  
3  
7

Lord, hear my pray'r, and to my cry

6 6  
4 3

Thy wonted au...dience lend; In thy ac...cus...tom'd

7 4 6

faith and truth A gra...cious an...swer send.

6 5 7 6 6 5 3 7



There is a land of pure de-light, Where saints im-

6 7 6 6 5 6 7

4 3 7

Detailed description: This system contains the first two lines of music. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics 'There is a land of pure de-light, Where saints im-' are written below the vocal staves. Below the piano accompaniment, there are several numbers: '6 7 6 6 5 6 7' under the first line and '4 3 7' under the second line, likely indicating fingerings or chord positions.

- mor-tal reign; In-fi-nite day ex-cludes the night,

6 4 3 6 5-6 6 5 7

3 3 4 7

Detailed description: This system contains the second two lines of music. The top two staves are vocal lines. The lyrics '- mor-tal reign; In-fi-nite day ex-cludes the night,' are written below. The piano accompaniment continues. Below the piano accompaniment, there are numbers: '6 4 3 6 5-6 6 5 7' under the first line and '3 3 4 7' under the second line.

And pleasures banish pain. And pleasures ba-nish pain.

*p* *f*

6 6 6 6 5 6

3 4 3 7

Detailed description: This system contains the final two lines of music. The top two staves are vocal lines. The lyrics 'And pleasures banish pain. And pleasures ba-nish pain.' are written below. The piano accompaniment continues. Dynamics markings '*p*' and '*f*' are present. Below the piano accompaniment, there are numbers: '6 6 6 6 5 6' under the first line and '3 4 3 7' under the second line.

Sing to the Lord Je--hovah's name, And in his

6 5 6  
4 3 7

strength re--joice; When his sal--va--tion is our theme,

*Alto and Tenor*

*Org.*

6 6  
4 4  
3 3

When his sal--va--tion is our theme, Ex--al--ted be our voice.

*Treble*

*Vóce*

6 7

Awake, my soul, stretch ev'ry nerve, And press with vigour

4/2 5 6 4/2 7

on: A heav'nly race demands thy zeal, And an immortal crown

And an immortal

6

crown, And an immortal crown And an im-mortal crown.

crown

6 6 4 5 3 7

My Shepherd is the liv- ing Lord I there - fore

6 6 6 6 5 3 6 4 3

no- - thing need In pastures fair near pleasant streams He

6 6 6 5 4 3 4 2 6 6 5 6 4 3

He setteth me to feed *f*

set- - teth me to feed He set- - teth me to feed

Org: 6 6 6 5 6 4 5 3 7

*Voce*

God moves in a mys...te...rious way His

6 6 6 4

won...ders to per...form; He plants his foot...steps

6 4 3 7

in the sea, And rides up...on the storm.

6 9 8 6 4 5 3 7

Plung'd in a gulf of dark de... spair,

6 4 6 6 6 4 6 4 3 3 2

We wretch-ed sin-ners lay; With-out one cheer-ing

6 6 7 6 4 3

beam of hope, Or spark of glimm'-ring day.

6 4 2 6 5 6 3 3 2

O hap - py man, whose soul is fill'd With

6 6 6 6 4 5 3 7

zeal and rev' - rent awe! His lips to God their

6 6 6 4 5 6

ho - nours yield, His life a - - - - - dorns the law.

6 6 6 6 6 6 4 5 3 7

This is the day the Lord hath made, He

6 6 5 4 3 2 1

calls the hours his own; Let heav'n re-joice, let

*p*

6 6 4 3 2 1 7

earth be glad, And praise sur-round the throne.

*f*

6 6 4 3 2 1 7



When I can read my ti-----tle clear To

6 6 4 3 6 4 3 6 4+ 3 6 6 6 4 3 6 4 3

man - sions in the skies, I bid fare -- wel to

6 6 4 3 6 7 5 4 b 7 6 4 6 6

ev'-----ry fear, And wipe my weep -- ing eyes.

6 4 3 6 6 6 6 4 5 3 7

Nº 76. NORTHGATE. C.M.

In..struct me in thy sta-tutes, Lord, Thy

6 7 7

righteous paths dis-play; That I from them, through

6 6 4 5 7 6 6 6 4 3 6

all my life No, more may go a-stray.

6 6 6 6 6 6 6 6 5 7

O for a heart to praise my God; A

6 6 6 4 3

heart from guilt set free; A heart that's sprin--kld

*p*

6 6 6 7 # 7 6 5 7 9 8 3

with the blood So free--ly shed for me.

*f*

6 5 7 9 8 6 6 6 5 3 3

Soon as my in-fant lips can speak Their

fee-ble pray'r to thee, O let my heart thy

fa-vour seek; Dear Lord, re-mem-ber me!

7 6 6 5 4 3 7

6 6 4 3 6 4 3 6 4 3 6 6 5 6 4 6

6 5 6 4 3 6 6 6 6 4 5 3 7

Come Ho...ly Spi...rit, God of might,

6

The com- fort-er of all; Teach us to know thy

word a...right, That we may ne- ver fall.

6

Hark the glad sound! the Sa...viour comes, The

Sa...viour pro...mis'd long: Let ev'...ry heart pre-

-pare a throne, And ev'...ry voice a song.

Come, hap...py souls, ap...proach your God With

6 6 6 6 4 5 3 7

new me...lo...dious songs; Come ten...der to Al-

6 4 6 4+ 2 6 6 5 6 4 5 7 6 4-3 6 4 2 6 6 4

migh...ty grace The tri...bute of your tongues.

6 6 4 3 6 7 6 6 6 4 5 3 7

Sweet is the mem'-ry of thy grace,

6 6 7

My God, my heav'n - ly King; Let age to age thy

*p*

6 4 5# 7 6

righ...teousness, In sounds of glo...ry sing.

*f*

6 6 4 5 3



First system of musical notation. It consists of two vocal staves (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Come, holy spirit, heav'nly dove! With all thy quick'ning pow'rs,"

Second system of musical notation. It consists of two vocal staves (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Kindle a flame of sacred love In these cold hearts of ours." The piano part begins with a *p* (piano) dynamic marking.

Third system of musical notation. It consists of two vocal staves (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Kindle a flame of sacred love In these cold hearts of ours." The piano part begins with a *f* (forte) dynamic marking.

Bless'd be the e-ver-lasting God, The Father of our

6 6 6 6 6 4 6 5 6 4 5 3 7

Lord; Be his a-bounding mer-cy prais'd, Be his a-bounding

*p*

6 4 5 # 7 Org.

mer-cy prais'd, His majesty a-dor'd His ma-jes-ty a--dor'd.

*f*

*Voce*

6 6 4 5 3 7

Come, let us join our cheer-ful songs

6 6 7

With An-gels round the throne; Ten thousand thou-sand

6 5 7 6

are their tongues, But all their joys are one.

6 4 6 6 4 3

Songs of im--mor--tal praise be---long To my Al-

-migh--ty God; Awake my heart, a--wake my tongue, To

6 4 6 4 5 7 6 6 6 5 6 4 5 6

spread his name a--broad. To spread his name a---broad.

6 6 6 4 5 7

Dread sov...reign! let my ev'...ning song

6 6 6 7 6  
4 4 4 3 3

Like ho....ly in...cense rise; As - sist the off'...rings

6 6 6 5 6 6  
4 4 4 3 3 3

of my tongue To reach the lof....ty skies.

7 6 6 6 5  
4 4 4 4 3  
3 3 3 3 7

*Siciliano*

Once more we come be...fore our God,

4  
2

7

Once more his blessing ask; O may not du...ty

6

7

6  
4  
2

seem a load, Nor wor...ship prove a task.

7

6

7

Happy the heart where graces reign, Where love inspires the breast:

Love is the brightest of the train And comforts all the

Love is the brightest of the train & comforts all the rest And

And comforts all the

rest ::

comforts all the rest the rest And comforts all the rest.

rest ::

How vast must their ad...van...tage be, How

great their plea...sure prove, Who live like breth...ren,

6  $\frac{4}{2}$

and con...sent In of...fi...ces of love.

$\frac{6}{4}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{7}{7}$



*p*

True love is like that pre- - - cious oil Which

*p*

6 # #

*Second time ff*

*f*

pour'd on Aa--ron's head, Ran down his beard and

*f*

6 6 4 5# 7

oer his robes Its cost--ly mois--ture shed.

6 6 4 5# 7

When all thy mer - cies, O my God,

6 6 7 #

6  
4  
3

My ris - ing soul sur - veys; Transport - ed with the

*p* *f*

6 6 6 6 6

6 4 5

*p* *Alto, Tenor, and Bass.*

view I'm lost In won - der, love, and praise.

*p*

5 6 6 6

Thy pro- vi- dence my life sus- tain'd, And all my

*p*

6 6 6 #

*Chorus quicker, and second time ff*

wants re- dress'd; When in the si- lent womb I

7

lay, And hung up- on the breast.

6 4

O for a thou... sand tongues to sing

6 6 6 6 5 3

Our great Re... deem... er's praise; The glories of our

6 6 6 4 5 7 6 6 4 2

God and King; The tri... umphs of his grace!

7 6 1 3 6 7 6 6 5 3

*p*

Je - sus, the name that soothes our fears, That

6 6 7 6 6 5 #

*Chorus rather quicker, and*

bids our sor...rows cease; 'Tis mu - sic in the

$\frac{5}{3}$   $\frac{4}{b3}$  6 6 6 4 6 4 3

*second time ff*

sin...ners' ears; 'Tis life, and health, and peace.

6 4 3 6 6 5 4 3

SHORT METRES.  
MATHER'S MORNING HYMN.

Nº 93.

Be-hold the morning sun Be-gins his glorious

6 4 6

way His beams thro' all the na-tions run, And

6 6 6 6 6 6 6

life and light con-vey.

6 6

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is D major (two sharps) and the time signature is common time (C). The lyrics are: "Come, Ho - ly Spi - rit, come, Let thy bright".

Second system of the musical score. It consists of four staves: two vocal staves and two piano staves. The lyrics are: "beams a - - rise; Dis - pel the dark - ness from our". The piano part includes a *p* dynamic marking and the instruction "Org.". Fingering numbers 6, 4, 5, and 7 are shown below the piano staves.

Third system of the musical score. It consists of four staves: two vocal staves and two piano staves. The lyrics are: "minds, And o - - - - - pen all our eyes.". The piano part includes a *f* dynamic marking and the instruction "Vóce". Fingering numbers 6, 4, 6, 6, 6, 4, 5, and 7 are shown below the piano staves.

No 95. MOUNT EPHRAIM: S. M.

Let hearts and tongues unite, And loud thanks

7 6 6 5 4 3 7 7

- givings raise; 'Tis duty mingled with de-

6 6 5 6 6 6 6 6 6 3

- light, The Saviour's name to praise:

6 6 7 6 6 5 3 7



Thy mer-cies and thy love, O Lord, re-

6 6 4 3 6 6 4 5 3 7 6 4 5 7

call to mind; And gra-cious-ly con-ti-ue

*p*

*p*

Org.

still, As thou wert e-er kind.

*f*

*f*

Voce 6 6 6 4 5 3 7

The God Je - ho - vah reigns, Let all the nations fear;

5 6 6 6 6 6 6 6

Let sinners trem - ble at his throne, And saints be humble there,

*p*

6 # 7 # 6 4 6 4

And saints be humble there And saints be and saints be humble there.

*f*

7 6 6 6 5 4 3

To God, the on-ly wise, Our Sa-viour,

6

and our King, Let all the Saints, be-

6 4 5 7 6 5 6

-low the skies, Their hum-ble prai-ses sing.

6 6 6 4 5 7

How hea...vy is the night That

7 6 5

hangs up...on our eyes, Till Christ with his

6 5 7 b7

re...vi-ving light O...ver our souls a...rise!

7 6 6 5

Harrison.

To bless thy cho--sen race, In

7 6 6 6 5  
4 3

mer-cy, Lord, in---cline; And cause the brightness

6 5 6

of thy face On all thy Saints to shine.

6 6 5

Nº 101. HARRINGTON. S. M.

From thee, our boun-teous God, We ev'-ry

6 6 4 6 7 6

good re-ceive; Thou giv'st us cloth-ing, friends, and

6 6 4 5 7 6-5 6 4 6 4 2 6 4 6 3

food, And by thy grace we live.

6 7-6 4-3 6 6 4 3 7

In Zi... on God is known A re... fuge

6 6 6 5  
4 3 7

in dis... tress; How bright has his sal...

6 6 6 5  
4 3 6 6

-va... tion shone Thro' all her pa... la... ces.

6 6 5  
4 3 7 6 6 5  
3 4 7

My heart doth take in hand, Some godly song to

6 6 6 5 7  
4 3

sing: The praise that I shall shew there-in, The

6 7 4 3 6

praise that I shall shew there-in, Per-tain-eth to the King.

6 4 3 6 6 6 6 4 3 7



And will the Judge de - - - scend? And

6 6 4 5# 7

must the dead a - - - rise, And not a sin - - - gle

6 6 4 5# 7

soul es - - - cape His all dis - - - cern - - - ing eyes?

6 6 4 5# 7

Firm and un..mov'd are they That rest their

5 4 3 6 6 4 3 6 #

souls on God, Firm as the mount where

6 6 4 5 # 7 6

Da...vid dwelt, Or where the ark a...bode.

6 6 6 4 2 6 6 6 4 5 7

God will con - found them all, Who do op -

6 3

- pose his will; They shall be turn - - - ed

5 4 # 6 4 3 6

back and fall, That wish his peo - - ple ill.

7

Behold what won - d'rous grace The Fa - - ther

6  
4

hath be - - stow'd On sinners of a mortal

6 4 5 4 7 6 4 3 6 6 6 6 4 3

race, To call them sons of God!

6 6 6 4 3 3 7

How beau - teous are their feet Who

6  
4

5  
3  
7

stand on Zi - on's hill, Who bring sal - va - tion

6

6 4

5  
4  
7

6

6

6  
4  
3

on their tongues, And words of peace re - veal.

6  
4  
3

6

6  
4  
3

6  
3

6

6

6  
4

5  
3  
7

With hum..ble heart and tongue, My God, to

6 6 6 5 6 4

thee I pray; O make me learn, while I am

7 6 6 6 6 3

young, How I may cleanse my way. Now in my

6 6 6 6 5 7

ear...ly days Teach me thy will to know; O

*Cres* *f Unis*

6 4 5 3 7 6 4 5 3

God, thy sanc...ti...fy...ing grace Be...times on

*p*

7 6

me be...stow. Be...times on me be...stow.

*f*

6 4 5 # 6 6 6 4 5 # 7

To--mor--row, Lord, is thine, Lodgd in thy

6 6 4 3 6 7 5 6 4 3 6 6

*p*

sov'..reign hand; And if its sun a...rise and shine, It

*p*

6 4 5 6 5 6 4 3 6 4 3 6 4 3

*f*

shines by thy command. It shines by thy command.

*f*

6 6 4 5 6 6 6 4 5 3 7





Grace! 'tis a charm...ing sound, Har-

6 6 5  
4 4 3  
7

-mo...nious to the ear; Heav'n with the

6 6 5  
4 4 3  
3

Heav'n with the e...cho shall re-

e...cho shall re... sound

Heav'n with the e - cho shall re-

sound ::

Heav'n with the e--cho shall re--sound And

sound :: 6 #

And all the earth shall hear ::

all the earth shall hear And all the earth shall

And all the earth shall hear ::

hear And all the earth shall hear.

6 4 3

Lord we come be---fore thee now,

At thy feet we hum-bly bow; O do not our

suit dis--dain, Shall we seek thee Lord in vain.

Now be-gin the heav'n.ly theme, Sing a--loud in

6 4 3 6 6 4 5 3 2 6 4 2 6 6

Je--su's name; Ye who Je--su's kindness prove; Triumph

7 5 6 4 5 3 6 4 5 7 Org.

Triumph in re-deem-ing love *f*

in re-deem-ing love Triumph in redeeming love.

*p* *f* Voce 7 6 4 5 3 7

Je--sus re--fuge of my soul, Let me to thy

6 6 4/3 6/4 7 9/4 8/3 6/4 2 6

bo--som fly; While the swell--ing wa--ters roll,

6/4 7 6 6 6/5 6/4 5/3

While the tem--pest still is high Hide me O my

6/4 6 6/3 6 6/4 6/3 6/4 7

Sa- - viour hide Till the storm of life is past.

6 4 5 3 6 6 7 5 4 6 4 6 6 4 5 7

Safe in- - - to the ha- - ven guide O re- - ceive my

9-8 6 6 6 6 5 9-8 4-3 4-3

soul at last O re- - ceive my soul at last

6 5 6 6 6 4 5 7 4 3

Chil..dren of the heav'n - ly King, As ye.

6

jour - ney sweet - ly sing; Sing your Saviour's wor - thy

*p*

*p*

6/4 6/4 5/4

praise, Glo - rious in his works and ways.

*f*

*f*

6 6 6 5/3 7



Hark! the herald Angels sing, Glo - ry to the

6 6 6 6 5 6 6 6  
4 4 3 4 3 4 2

new-born King, Peace on earth and mercy mild; God to

6 6 7 6 7

*f*  
*p*

sinners re - con - cild. God to sin - ners re - con - cild.

6 6 6 5 6 b7 6 5 7  
4 4 3 4 3 7

Ye boundless realms of joy, Ex - alt your Maker's

6 6 6 6 6 6

4 3 3

fame, His praise your songs em - ploy - - - A - bove the starry

*p*

frame His praise your songs em - ploy A - bove the starry

*f* *p*

6 7 6 4 3

*ff*

frame, Your voi - ces raise ye Cheru - bim And

*ff*

6

*p*

Se - raphim to sing his praise. Your voi - ces raise ye

*p*

6

*f*

Cheru - bim And Se - raphim to sing his praise.

*f*

Vouchsafe thy gracious presence Lord Dispose us now to hear thy word;

6 4 6 5 7 6 3 6 6 4 5 7

*p* In meekness grant us to re - ceive And with the heart its truth believe *f*

*p* *f*

Org. Voce

Thus Lord thy waiting servants bless And crown thy gospel with success.

Christ the Lord is ris'n to day

6 4 5 3

Sons of Men and An-gels say Raise your joys and

6 6 4 3 6 6 4 5 3 7 6 6

triumphs high, Sing ye Heavns' and Earth re--ply.

6 4 3 6 9 8 6 4 5 3 7

Ye saints and ser-vants of the

6 6 9 8 7

Lord, The tri-umphs of his name re-

6 6 6 6

-cord; His sa-cred name for e-ver

6 5 6 6 3

Musical score for the first system. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The vocal line begins with a double bar line and a *p* dynamic marking. The lyrics are: "bless, • Where - e'er the cir - - - - - cling sun dis -". The piano accompaniment also starts with a double bar line and a *p* dynamic marking.

Musical score for the second system. The vocal line continues with the lyrics: "plays His ris - - - - - ing beams, or sett - - - - - ing rays, Due". The piano accompaniment continues. The system concludes with a *f* dynamic marking.

Musical score for the third system. The vocal line continues with the lyrics: "praise to his great name ad - - - - - dress.". The piano accompaniment continues. The system concludes with a double bar line.

Re-joice, the Lord is King, Your Lord and

King a-dore; Mor-tals give thanks, and

sing, And tri-umph e-ver-more.



Lift up your heart lift  
Lift up your heart lift up your voice,  
Lift up your heart lift

6

up your heart  
Lift up your heart lift up your voice, Re -  
up your heart

6

-jice, re-joyce, a-gain I say re-joyce.

6 6 6 3 2 1

The Lord my pas - - ture shall pre - - pare, And

6 5 6 6 6 5  
+ 3 3 4 3

feed me with a shep - - herds care; His

6 6 7 6 6 6 5  
6 4 7

pre - - sence shall my wants sup - - ply, And

6 5 6 5 6 6 5  
4 3 3 4 3

guard me with a watch-ful eye, My

*ff*

6 6 7 6 6 6 4 5# 7

noon-day walks he shall at-tend, And

6 6 4 3

all my mid-night hours de-fend.

6 4 3

Hap - - py the Man whose hopes re - - ly On

6 4 2 6 6 4 6 5 6 4 5 6 5

Is - - rael's God he made the sky, And

6 6 5 6 6 4 5 3

earth and sea with all their train, His

7 6 5 6 5 6 6 4 3

truth for e...ver stands se...cure, He

6 6 4 3 6 5 6 4 5 # 7 7 6 5

saves th'op--ress'd, he feeds the poor, And

6 4 2 6 6 4 6 5 6 4 6 5

none shall find his pro...mise vain

6 6 6 6 5 4

Nº 125. DISMISSION. 4-8. 4-7. From the Missal.

The musical score is arranged in three systems, each with a vocal line (Soprano and Alto) and a piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "Come thou long ex-pect-ed Je-sus, Born to set thy peo-ple free; From our-fears and sins re-lease us; Let us find our rest in thee. Is-rael's". The score includes dynamic markings such as *p* (piano) and *f* (forte), and various figured bass notations (e.g., 7, 6 4 3, 6 4 3, 5 4 3, 7, 6 5, 6 4, 7 6) for the piano part.

Come thou long ex-pect-ed Je-sus, Born to

set thy peo-ple free; From our-fears and sins re-

-lease us; Let us find our rest in thee. Is-rael's

strength and con...so...la...tion, Hope of all the

6 6 6 5 6 6 4 3

earth thou art Dear de...sire of ev...ry

6 4 5 4 7 6 6 4 2 6 7

na...tion, Joy of ev...ry long...ing heart.

6 4 3 6 7 6 6 6 4 5 3 7

Join all the glorious names Of wisdom love and powr;

6 6 5 7 6 4 5 7

*p* That e...ver mor..tals knew That Angels e-ver bore. *f*

*p* *f*

6 5 6 4 5 3 6 6 6 4 5 7

All are too mean to speak his worth, Too mean to set my Saviour forth.

6 4 3 6 4 3 6 6 4 5 7



A - gain the day returns of holy rest, Which when he made y<sup>e</sup> world Je -

6 6 6 4 3 # 6 6

- ho - vah blest When like his own, he bade our labors cease, And all be -

6 #

pi - e - ty and all be peace, And all be pi - e - ty and all be peace.

6 6 7 6 6 4 3

My soul praise the Lord speak good of his name, O

6 6 6

Lord our great God how dost thou appear, So passing in glo - ry that

6 6 6 6 6 7 # 6 6 5

great is thy fame, Ma - jesty and honor in thee shine most clear.

6 6 6 6 6 7

Jesus Christ is ris'n to day, Hal...le...lu-jah Our triumphant

*p*

6 6 6 5 6 6 6 5 6 6 6  
 6 4 3 7 4 3 6 6 6

ho-ly-day, Hal...le...lu-jah Who did once up-on the cross,

*f*

7 6 6 5 6 6 6 5 6 6 6 6 6 6 6 4

4 3 3 7 4 3 6 6 6 4

Hal...le...lu-jah Suffer to redeem our loss, Hal...le...lu-jah.

*p* *f*

6 6 6 5 6 6 6 5 6 6 6 5 6 6 6 5 6 6 6 5 6 6 6

4 3 3 7 4 3 6 6 6 4 3 7 4 3 6 6 6 4 3 7

Lord of the worlds a - bove, How pleasant and how fair,

6 6 3 6 6 6 6 5 4 3

The dwellings of thy love, Thy earth - ly temples are. To thine a -

6 6 5 6 6 6 6 5 3 7 6 7

- bode my heart as -pires, With warm desires to see my God.

6 5 4 2 6 6 6 6 4 3 2 7

O'er the gloo-my hills of dark-ness, Look my  
 All the pro-mi-ses do tra-vail, With a

6 6

soul be still and gaze, Bless-ed  
 glo-rious day of grace, Bless-ed Jub'lee,

*p*

5 6 6 6 4 5 3 Org.

Jub'-lee, Let the glorious morning dawn.  
 Bless-ed Jub'lee, *f*

Voce 6 7 6 5

Great God what do I see and hear, The

Trumpet

7 6 5

Detailed description: This system contains the first three staves of the hymn. The top two staves are vocal parts in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The bottom two staves are piano accompaniment in treble and bass clefs with the same key signature and time signature. The lyrics 'Great God what do I see and hear, The' are written below the vocal staves. A 'Trumpet' part is indicated in the piano accompaniment with a treble clef and a common time signature. Fingering numbers 7, 6, and 5 are placed below the piano accompaniment staves.

end of things cre...a...ted, The judge of

Trumpet

6 6 6 6 5 4 3 7

Detailed description: This system contains the next three staves. The lyrics 'end of things cre...a...ted, The judge of' are written below the vocal staves. A 'Trumpet' part is indicated in the piano accompaniment. Fingering numbers 6, 6, 6, 6, 5, 4, 3, and 7 are placed below the piano accompaniment staves.

man-kind doth ap-pear, On clouds of glo-ry

Trumpet

7 6 6 6

Detailed description: This system contains the final three staves. The lyrics 'man-kind doth ap-pear, On clouds of glo-ry' are written below the vocal staves. A 'Trumpet' part is indicated in the piano accompaniment. Fingering numbers 7, 6, 6, and 6 are placed below the piano accompaniment staves.

seated, The Trumpet sounds, the graves re-

6 4 5 3 7 6 4 3 6 7 6 6

-store, The dead which they contain'd be--

6 6 4 3 6 5

-fore, Pre- pare my soul to meet him.

6 6 6 6 4 5 3 7

*p*

Lord dismiss us with thy blessing, Fill our hearts with joy and peace,

*p*

7 6 4 2 6 6 6 6 4 5 3 7

*f*

Let us each thy love possessing, Triumph in re-deeming grace,

*f*

6 4 3 6 7 6 4 3 6 6 6 7

*p*

O refresh us, O refresh us, Trav'ling thro' this wilder-ness.

*p*

5 7 6 6 4 5 3 7



Hark! the voice of love and mercy, Sounds a - loud from Calvary,

7 6 4 2 6 6 6 4 5 # 7

See it rends the rocks a - sunder, Shakes the earth, and veils the sky,

6 5 9 6 6 7 5 6 6 6 5 4 3 2 6 7 5 6 6 6 4 5 # 7

*Largo p* *Tempo f*

It is finish'd, it is finish'd, Hear the dy...ing Saviour cry.

*Largo p* *Tempo f*

4 3 7 6 5 4 3 6 4 5 # 7

Praise the Lord, ye heavns a - dore him, Praise Him, Angels,

6 7 6 5 7  
4 3 7

in the height; Sun and moon re - joice be - fore Him,

*p*

6 4 7 6 4 2 6

Praise Him all ye stars and light Praise the Lord for

*f* *p*

6 6 6 6 5 7  
4 3 7

Organ

He hath spoken, Worlds his mighty voice obey'd

Voice

Laws that never shall be broken, Laws that never

shall be broken, For their guidance He hath made.

Lo! he comes with clouds descending, Once for favor'd sinners slain,

*p*

7 6/4

Thousand thousand saints attending, Swell the triumphs of his train,

*f*

7 6/4 6

Halle...lu-jah Hal...le...lu-jah Je-sus now shall ever reign.

4 6/4 6 6/4 6 6/4 3/7

Christians awake, salute the happy morn, Where on the Saviour of man-

6 6 6 6 6 6

- kind was born Rise to a-dore the mystery of love, Which hosts of

6 4 5 3 6 6 6 9 6

Angels chanted from a-bove, With them the joy-ful tidings first be-gan

6 6 4 7 6 7 6 4 3 6 3

*S. Chorus Forte*

Of God in--car-nate and the Vir--gin's Son.

*Chorus Forte*

6 6 4 3 6 6 6 6 6 4 3

O God thy sav...ing grace im...part,

6 4      6      6 4      5 3 7

And deep...ly on each thought...ful heart E-

6      6 4 3      4      6      4 7      6

-ter...nal things im...press, Give us to

6 4      5 3 7      *p*      *p*      *Org.*

feel their so...lemn weight To trem...ble

*f*

*Voce*

at our guil...ty state And wake to righ...teous.

7 6 6

ness And wake to righ...teous...ness.

5 6 6 6 4 5 3 7

In - spirer and hearer of pray'r, Thou shepherd and

6 6 4 3 6 6 4 3 7 ... 6

guardian of thine; My all to thy co - ve - nant

6 6 4 3 6 4 3 6 6 4 3 6 6 4 3 7 5

care, I sleep - ing or wak - ing re - sign.

6 6 6 6 6 4 5 3 7



Light of those whose dreary dwelling Borders on the shades of death,  
Come and all thy love re-vealing, Dissipate the clouds beneath,

7 6 4 7 6 7 5

*p*  
The new heav'n and earth's Cre - ator, In our deepest darkness rise,

*p*

*ff* *Dim* *p*  
Scattring all the night of nature, Pouring day up - on our eyes.

*ff* *p*

6 7 6 4 2 6 6 6 4 5 3 7

The bounty of Je-hovah praise, Who heav'ns e-ter-nal

6 6  
5

sceptre sways, Thanks to the Lord of Lords be paid, Whose pow'r<sup>e</sup> world's foun-

6 6 6  
5 6 6  
4  
3

-dation laid, For from the King of Kings E-ter-nal mercy springs.

4 4 7 6 6 6 6 6 6 7  
7

The festal morn O God is come, That calls us to thy hallow'd

6 6 6 7 6 6 4 3 6 4 5 7

dom, Thy presence to a - dore, With joy thy summons we at -

*p*

6 4 2 6 7

- tend, With willing steps thy court ascend, And tread the sacred floor.

*f*

6 6 4 3 6 5 6 6 6 4 5 3

Guide me O thou great Je-ho-vah, Pil-grim thro' this

6 7 6 4 2 6

bar-ren land, I am weak, but thou art migh-ty,

6 5 6 6

Hold me with thy pow'r-ful hand Bread of hea-ven

6 6 6 6 5 6

*p*

Bread of hea...ven, Bread of hea...ven, Feed me now and

*f*

6 6

Detailed description: This system contains the first two lines of music. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are written below the vocal lines. A dynamic marking of *f* (forte) is placed above the second vocal staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The numbers '6' and '6' are positioned below the bass staff at the end of the first and second measures respectively.

e...ver...more, Feed me now and e...ver...more.

6 6 6 5  
4 4 4 3  
3 4 7

Detailed description: This system contains the final two lines of music. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are written below the vocal lines. The piano accompaniment concludes with a final chord. The numbers '6 6 6 5', '4 4 4 3', and '3 4 7' are positioned below the bass staff, corresponding to the notes in the final measures.

END OF THE PSALM TUNES.

To thee all Angels ..... cry a loud  
 Holy ..... Ho ly Holy  
 The glorious company ..... of the Apostles  
 The noble ..... army of martyrs  
 The ..... Father  
 Thou art the ..... King of Glory  
 When thou tookest upon thee to de ..... li ver Man  
 Thou sittest at the right hand ..... hand of God  
 We therefore pray thee ..... help thy servants  
 O Lord ..... save thy people  
 Day ..... by day  
 Vouch ..... safe O Lord  
 O Lord let thy mercy ..... lighten up on us

The Heavens and ..... all the pow'rs there in  
 Lord ..... God of Sa ba oth  
 Praise ..... thee  
 Praise ..... thee  
 Of an ..... in finite Ma jes ty  
 O ..... Christ  
 Thou didst not ab ..... hor the Vir gin's womb  
 In the ..... glo ry of the Father  
 Whom thou hast redeemed with thy pre cious blood  
 And ..... bless thine he ri tage  
 We ..... mag ni fy thee  
 To keep us ..... this day with out sin  
 As ..... our trust is in thee

Musical notation for the first system, including vocal staves and piano accompaniment.

All the earth doth ..... wor- ship thee

To thee Cherubim and ..... Se- ra- phim  
 Heaven and earth are full of the ..... Ma- jes- ty  
 The goodly fellowship ..... of the prophets  
 The holy Church throughout ..... all the world  
 Thine honorable true and ..... on- ly Son  
 Thou art the ever ..... last- ing Son  
 When thou hadst overcome the ..... sharpness of death  
 We believe that ..... thou shalt come  
 Make them to be numbered ..... with thy Saints  
 Go ..... verna- them  
 And we ..... worship thy name  
 O Lord have ..... mercy up- on us  
 O Lord in thee ..... have I trusted

Musical notation for the second system, including vocal staves and piano accompaniment.

The ..... Fa- ther e- ver- lasting

Con- ti- nual- ly do cry  
 Of ..... thy Glory  
 Praise ..... thee  
 Doth ..... ac- knowledge thee  
 Also the Holy ..... Ghost the com- fort- er  
 Of ..... the Father  
 Thou didst open the Kingdom of Heaven to all be- lievers  
 To ..... be our Judge  
 In ..... glo- ry e- ver- lasting  
 And ..... lift them up for ever  
 E- ver world with- out end  
 Have ..... mer- cy up- on us  
 Let me ..... ne- ver be confounded

TE DEUM.

Robinson.

6 6 5 4 4 6 6 6 6 6 5 4 3 7

N<sup>o</sup> 3.

TE DEUM.

Houldsworth.

6 6 4 3 6 6 5 4 3 7

N<sup>o</sup> 4.

TE DEUM.

Attwood.

6 6 6 4 6 6 6 6 4 5 3 7



Nº 5.

TE DEUM.

Stevenson.

Musical score for No. 5, Te Deum by Stevenson. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The piano part includes figured bass notation: 6, 6, 6 4 3, 6, 6 4 2, 6, 6 5 4 3 7.

Nº 6.

TE DEUM.

D.<sup>r</sup> Camidge.

Musical score for No. 6, Te Deum by D. Camidge. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (Bb) and the time signature is common time (C). The piano part includes figured bass notation: 6, 6 4, 6, 7.

Nº 7.

TE DEUM.

Musical score for No. 7, Te Deum. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The piano part includes figured bass notation: 6, 6 7 #, 6, 6 6 4, 6 5 4 3 7.

Nº 8.

TE DEUM.

Lemon.

Musical score for No. 8, Te Deum by Lemon. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The piano accompaniment includes figured bass notation: 6 7 6/4 3, 6, 6, 7, 6 5/4 3/7.

Nº 9.

TE DEUM.

Dr. Crotch.

Musical score for No. 9, Te Deum by Dr. Crotch. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The piano accompaniment includes figured bass notation: 6 5 6, 6/4 3, 6, 6 5 6, 6, 6/4 3.

Nº 10.

TE DEUM.

Beckwith.

Musical score for No. 10, Te Deum by Beckwith. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The piano accompaniment includes figured bass notation: 6 7 4 3, 6 6 6/4 3, 6 7 4 3, 6 6 6 5/4 3/7.

N<sup>o</sup>. II.

TE DEUM.

167  
Corfe.

6 6 6 5 6 6 6 5 5 3 # 7 8 3 6 6 5 7

4 3 4 3 3 2 3 4 3 7

N<sup>o</sup>. 12.

TE DEUM.

Houldsworth.

6 6 6 3 6 6 6 4 6 6 6 4 3 7

3 4 2 6 6 4 3 7

N<sup>o</sup>. 13.

TE DEUM.

Hartley.

6 6 6 5 6 6 6 4 6 6 6 4 3 7

4 7 3 6 6 4 3 7

Nº14.

TE DEUM.

Jackson.

Musical score for Nº14, Te Deum by Jackson. It consists of two vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part includes figured bass notation: 7, 6 4 #, 6, 6, 6, 6 5 4 3 7.

Nº15.

TE DEUM.

Langdon.

Musical score for Nº15, Te Deum by Langdon. It consists of two vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The piano part includes figured bass notation: 6 6 6 4 3, 6 4 2, 6 4 3, 6, 6 5 4 3 7.

Nº16.

TE DEUM.

Dr. Crotch.

Musical score for Nº16, Te Deum by Dr. Crotch. It consists of two vocal staves and a piano accompaniment. The key signature is common time (C) and the time signature is common time (C). The piano part includes figured bass notation: 5 6, 6 4 #, 5, 6 5 4 3 7.

Nº 17.

TE DEUM.

Houldsworth.

9 8  
4 3

6 6 6 6  
4 3 4 3

6 5  
4 3

6 5  
4 3

7

Nº 18.

TE DEUM. Quadruple Chant.

Tenor Treble Alto & Tenor Treble

6 6 6 6 6 6 6 6  
4 3 4 3 3 7 6 6 6 5  
3 3 3 3

Org. Voce 6 6 6 5 3 Org. Voce 6 5  
4 3

Nº 19.

BENEDICITE.

Langdon.

O all ye works of the Lord bless ye the Lord

6 6 4 3 6 6 4 3 6 4 3

Praise him and mag--ni--fy him for ever

6 6 4 3 6 4 5 3 7

Nº 20.

BENEDICTUS.

Mornington.

6 6 4 3 6 6 4 6 4 5 6 6 7 6 6 5 4 3 7

Nº 21.

BENEDICTUS.

171  
Hartley.

6 6 3      6 6 4 7      8 4 3      6 4 2      7 6 4 5 3 7

Nº 22.

BENEDICTUS.

Houldsworth.

6 6 4 7      6 6 4 2      6 4      6 4      6 4 5 3 7

Nº 23.

BENEDICTUS.

Houldsworth.

6      6 4 3      6 5 8      # 7      6      5 4 3

O be joyful in the Lord..... all ye lands  
 O go your way into his gates with thanksgiv<sup>g</sup> & into his courts w<sup>h</sup> praise  
 Glory be to the Father and..... to the Son

Serve the Lord with gladness & come before his presence w<sup>h</sup> a song  
 Be thankful unto him and..... speak good of his name  
 And..... to the Holy Ghost



Be ye sure that the Lord he is God: it is he that hath made us & not we ourselves  
 For the Lord is gracious his mercy is ..... everlasting  
 As it was in the beginning is now and ..... ever shall be

We are his people and the ..... sheep of his pas .. ture  
 And his truth endureth from gene .. ration to ge .. ne .. ration  
 World ..... with .. out end A .. men .

Nº 25.

JUBILATE.

*Soaper.*

6  
6 6 4 3  
6 6 4 3  
6 6 4  
6  
6 6 5  
4 3 7

Nº 26.

JUBILATE.

*Pratt.*

6  
6  
6 6 4 5  
6 6  
6 6 6 6 5  
4 2 6 4 3 7

Nº 27.

JUBILATE.

6 8 4 3  
7  
6 5 4 3  
6 4 b7  
6  
6 6 6 5  
4 3 7

Nº 28.

JUBILATE.

6 7 6 5 7 6 7 6 4 3 7

Nº 29.

JUBILATE.

*Kemp.*

*unis*

6 6 6 6 6 6 5 4 3 7

Nº 30.

JUBILATE.

*Nares.*

6 7 6 6 5 6 7 6 4 3 5

Nº 31.

JUBILATE.

*Wainwright.*

6 8 4 3  
6 6 6 4 3  
6 6 6 5 4 3 7

Nº 32.

JUBILATE.

*Widdop.*

6 7 6 6 5 4 3 7 6 5 6 6 6 5 4 3 7

Nº 33.

JUBILATE.

*Russel.*

6 5 6 5 6 6 4 3 7 6 4 7 6 4 5 3 7

Nº 34.

JUBILATE.

Bellamy.

Musical score for N° 34, JUBILATE, Bellamy. It consists of three systems of staves. The first system has two treble clef staves and one grand staff (treble and bass clef). The second system has two treble clef staves. The third system has one grand staff. The music is in G major and common time. Fingerings are indicated by numbers 6, 4, and 5/3.

Nº 35.

JUBILATE.

Houldsworth.

Musical score for N° 35, JUBILATE, Houldsworth. It consists of three systems of staves. The first system has two treble clef staves and one grand staff. The second system has two treble clef staves. The third system has one grand staff. The music is in G major and common time. Fingerings are indicated by numbers 4/2, 6, 5/4, and 3.

Nº 36.

JUBILATE.

Houldsworth.

Musical score for N° 36, JUBILATE, Houldsworth. It consists of three systems of staves. The first system has two treble clef staves and one grand staff. The second system has two treble clef staves. The third system has one grand staff. The music is in G major and common time. Fingerings are indicated by numbers 6, 6, 6/5, 6/4, and 5/3/7.

JUBILATE.

*D. Crotch.*

Nº 37. JUBILATE. *D. Crotch.*

JUBILATE.

*Hayes.*

Nº 38. JUBILATE. *Hayes.*

JUBILATE.

*Purcell.*

Nº 39. JUBILATE. *Purcell.*

Nº 40.

JUBILATE.

Heathcote.

5 6 7 6 6 6 6 5 5 6 7 6 4 6 6 6 6 4 3 5 6 7 6 4 6 6 6 6 4 2 3

Nº 41.

JUBILATE.

Wrenshall.

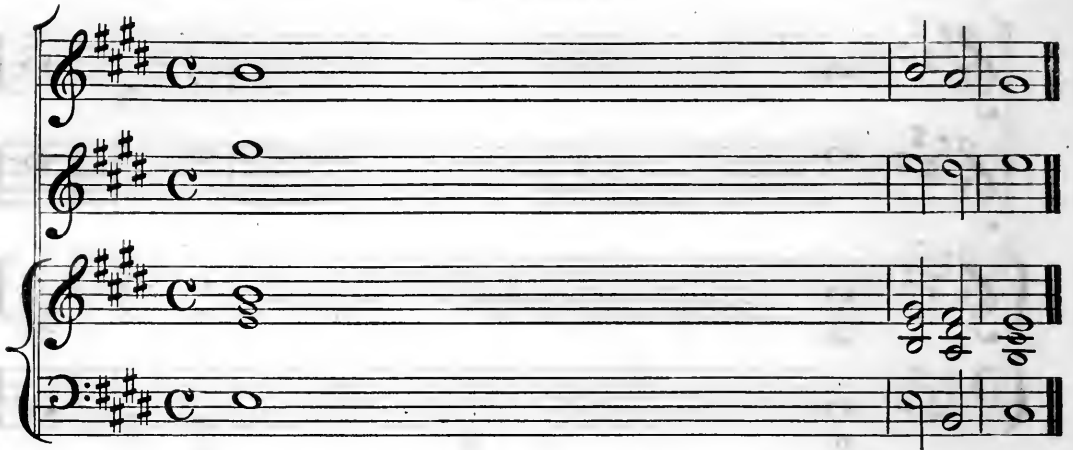
6 6 6 6 6 6 4 3 6 6 6 6 6 6 6 7 6 4 2 6 4 3 6 4 3 2 6 7

Nº 42.

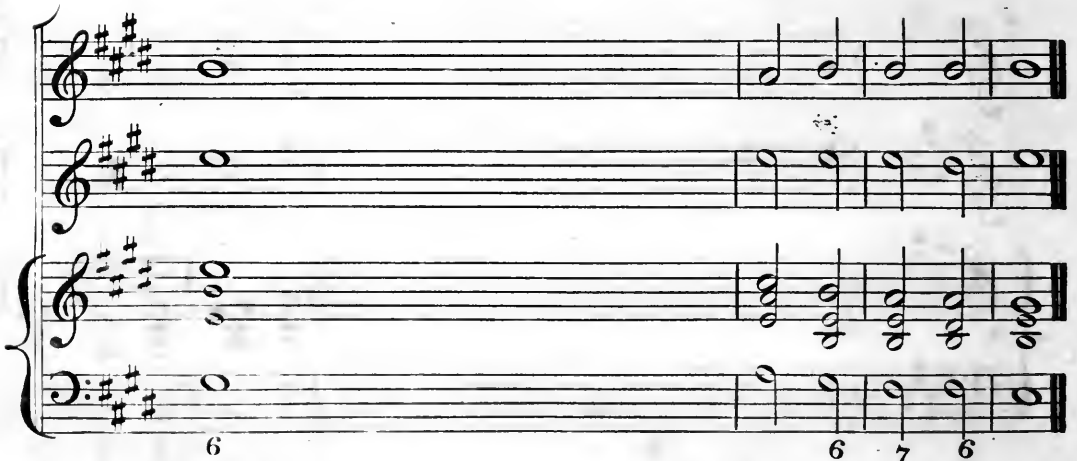
JUBILATE.

Bellamy

6 6 6 7 6 5 6 7 6 6 4 3 7



O sing unto the Lord ..... a new Song  
 The Lord declared ..... his salvation  
 Shew yourselves joyful unto the Lord ..... all ye lands  
 With trumpets ..... also & shawms  
 Let the floods clap their hands & let the hills be joyful together before the Lord  
 Glory be. to the Father and ..... to the Son



For he hath ..... done marvel . lous things  
 His righteousness hath he openly shewed in the sight of the heathen  
 Sing ..... rejoice and give thanks  
 O shew yourselves joyful be ..... fore the Lord the King  
 For he ..... cometh to judge the earth  
 And ..... to the Ho . ly Ghost



6

With his own right hand and with his ..... ho...ly arm  
 He hath remembered his mercy and truth toward the house of Israel  
 Praise the Lord up ..... on the Harp  
 Let the Sea make a noise and all that ..... there in is  
 With righteousness shall he ..... judge the world  
 As it was in the beginning is now and ..... ever shall be

5

Hath he gotten him ..... self the vic-to-ry  
 And all the ends of the world have seen the sal-va-tion of our God  
 Sing to the Harp with a ..... Psalm of thanksgiving  
 The round world and ..... they that dwell therein  
 And the ..... people with e-qui-ty  
 World ..... without end A-men

7 6 6 7 6 6 6 6 5 6 6 5 7

Nº 45.

CANTATE.

Houldsworth.

6 6 7 6 6 6 6 6 5 7

*Unis* *kr*

Nº 46.

CANTATE.

Jones.

6 6 6 6 5 6 6 6 5 6 6 6 5 7

*Unis* *Unis*



Unis Unis

#7 6 5 #7

N<sup>o</sup> 51. CANTATE. D<sup>r</sup> Crotch.

6 4 6 5 7 6 6 4

6 5 6 4 5 9 8 4 3 6 5 4 3 7

Musical score for Nº 52, Cantate by Entwistle. The score consists of a vocal line and a piano accompaniment. The piano part includes figured bass notation: 6 6 6 4 5 7.

Musical score for Nº 53, Cantate by Beckwith. The score consists of a vocal line and a piano accompaniment. The piano part includes figured bass notation: 6 4 5 4 5 7 6 4.

Musical score for Nº 53, Cantate by Beckwith. The score consists of a vocal line and a piano accompaniment. The piano part includes figured bass notation: 6 4 6 6 6 4 5 3 7.

Musical score for N° 54, Cantate, by Eldon. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (grand staff). The music is in common time (C). The piano part includes fingerings: 6 6 6, 6 6, and 6 5 4 3.

N<sup>o</sup> 55. CANTATE.

Musical score for N° 55, Cantate. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (grand staff). The music is in common time (C) with a key signature of two sharps (F# and C#). The piano part includes fingerings: 6 6 4, 6 7 6 6 5 4 3, and the word "Unis".

Continuation of the musical score for N° 55, Cantate. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (grand staff). The music is in common time (C) with a key signature of two sharps (F# and C#). The piano part includes fingerings: 6 6 7 6 5 4 3, 6 5 7 6 4 3, and the word "Unis".

Unis

6

Unis

6 5 5 4 3 7 6 6 7 5

Unis

6 4 5 3 6 4 6 6 6 6 4 5 3

Unis Unis tr

6 3 7

Nº 59:

CANTATE.

Chard.

6 6 4 3 6 4 3 7 6 4 6 6 6 4 3

6 4 3 6 1 6 5 7 6 4 3 7



Unis *tr.* Unis

6 6 6 4 3

Unis

6 4 2 6 6 4 5 3 7 6 4 3

6 4 3 7 6 6 6 4 5 3 7 4 3

Lord now lettest thou thy servant de...part in peace  
 Which thou..... hast prepared  
 Glory be to the Father and..... to the Son

Ac..... cord..... ing to thy word  
 Before the..... face..... of all people  
 And..... to the Ho..... ly Ghost

The first system of music consists of four staves. The top two staves are vocal parts in treble clef with a key signature of two flats (B-flat and E-flat). The bottom two staves are piano accompaniment in treble and bass clefs, also in two flats. The music begins with a whole rest on the vocal staves and a whole note chord in the piano. The vocal lines then enter with a half note followed by a quarter note, and the piano accompaniment provides harmonic support with chords and moving lines.

For mine ..... eyes have seen  
 To be a light to ..... lighten the gentiles  
 As it was in the beginning is now and ever shall be

The second system of music continues the composition with the same four-staff structure. The vocal parts continue with a series of half and quarter notes, while the piano accompaniment maintains a steady harmonic accompaniment with chords and moving lines. The system concludes with a double bar line.

Thy ..... sal- vation  
 And to be the glory of thy peo- ple Israel  
 World ..... with- out end A- men.

Musical notation for the vocal line of piece No. 63, consisting of two staves in G major and common time. The melody is written in a simple, hymn-like style.

Piano accompaniment for piece No. 63, showing a grand staff with treble and bass clefs. The accompaniment features a steady bass line and chords in the right hand.

Nº 64:

NUNC DIMITTIS.

Stopford.

Musical notation for the vocal line of piece No. 64, consisting of two staves in G major and common time. The melody is written in a simple, hymn-like style.

Piano accompaniment for piece No. 64, showing a grand staff with treble and bass clefs. The accompaniment features a steady bass line and chords in the right hand.

Nº 65.

NUNC DIMITTIS.

Vander Meulen.

Musical notation for the vocal line of piece No. 65, consisting of two staves in G major and common time. The melody is written in a simple, hymn-like style.

Piano accompaniment for piece No. 65, showing a grand staff with treble and bass clefs. The accompaniment features a steady bass line and chords in the right hand.

Nº 66.

NUNC DIMITTIS.

*D<sup>r</sup> Randall.*

Nº 67:

NUNC DIMITTIS.

*D<sup>r</sup> Hayes.*

Nº 68.

NUNC DIMITTIS.

*Russell.*

9 8 3  
7 4

6 6 6 5  
4 2 4 3  
7

6 6 5  
4 3 7

Nº 70:

NUNC DIMITTIS.

Houldsworth.

# 4 3 6 #

4 6 6 6 5  
b3 5 4 7

*Unis*

Nº 71:

NUNC DIMITTIS.

Sudlow.

6 6 6 5  
4 3

4 6 6 5  
b3 4 7

*Unis*

Nº 72.

NUNC DIMITTIS.

Beckwith.

6 6 5 4 3 7  
6 6 4 3  
6 6 4 3  
6 6 5 4 3 7  
6 6 5 4 3 7

Nº 73.

NUNC DIMITTIS.

Dr. Alcock.

6 6 6 7 7  
6 6 6 5  
6 6 5 4 3 7

Nº 74.

NUNC DIMITTIS.

Russel.

6 4  
6 6 5  
6 4 3  
4  
4  
b3 6 6 4  
5

Musical score for Nunc Dimittis No. 75, measures 1-8. The score is in G major (one sharp) and common time (C). It features a vocal line and a piano accompaniment. The piano part includes figured bass notation: 6, 6 4 3, 6, 6 4 3, 6 4 3, 6.

Nº 76. NUNC DIMITTIS.

Musical score for Nunc Dimittis No. 76, measures 1-8. The score is in G major (one sharp) and common time (C). It features a vocal line and a piano accompaniment. The piano part includes figured bass notation: 6, 6 4 3 7, #.

Musical score for Nunc Dimittis No. 76, measures 9-16. The score is in G major (one sharp) and common time (C). It features a vocal line and a piano accompaniment. The piano part includes figured bass notation: 7, #, 6, 6 4 3, 6 4 #, 7.



Nº 77.

NUNC DIMITTIS.

Felton. 197

Musical score for Nunc Dimittis No. 77 by Felton. The score is in G major (one flat) and common time (C). It consists of three systems of staves. The first system has two staves (treble and bass clef). The second system has two staves (treble and bass clef). The third system has two staves (treble and bass clef). The piece concludes with a double bar line. Fingerings are indicated by numbers 1-5 below the notes in the bass clef of the third system: 6, 5, 4, 3, 7, 4, 3.

Nº 78.

NUNC DIMITTIS.

Purcell.

Musical score for Nunc Dimittis No. 78 by Purcell. The score is in G major (one flat) and common time (C). It consists of three systems of staves. The first system has two staves (treble and bass clef). The second system has two staves (treble and bass clef). The third system has two staves (treble and bass clef). The piece concludes with a double bar line. Fingerings are indicated by numbers 1-5 below the notes in the bass clef of the third system: 6, #, #, 7, 6, 6, 5, #.

Nº 79.

NUNC DIMITTIS.

Dr. Croft.

Musical score for Nunc Dimittis No. 79 by Dr. Croft. The score is in D major (two sharps) and common time (C). It consists of three systems of staves. The first system has two staves (treble and bass clef). The second system has two staves (treble and bass clef). The third system has two staves (treble and bass clef). The piece concludes with a double bar line. Fingerings are indicated by numbers 1-5 below the notes in the bass clef of the third system: 6, 7, 6, 6, 6, 6, 4, #, 7.

Nº 80.

NUNC DIMITTIS.

*D' Blow.*

Musical score for Nunc Dimittis No. 80 by D' Blow. The score consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp) and the time signature is common time (C). The piano part includes figured bass notation: 7, 6, 6, 5, 4, #7.

Nº 81.

NUNC DIMITTIS.

*Purcell.*

Musical score for Nunc Dimittis No. 81 by Purcell. The score consists of a vocal line and a piano accompaniment. The key signature is G minor (two flats) and the time signature is common time (C). The piano part includes figured bass notation: 6, 7, 6, #, #, 6, 6, 4, 5, #, 7.

Nº 82.

NUNC DIMITTIS.

*Houldsworth.*

Musical score for Nunc Dimittis No. 82 by Houldsworth. The score consists of a vocal line and a piano accompaniment. The key signature is G minor (two flats) and the time signature is common time (C). The piano part includes figured bass notation: 6, 6, 7, 7, 6, 6, 6, 4, 5, 7.

My soul doth magnify the Lord

For he ..... hath re-garded  
 For behold ..... from hence forth  
 For he that is mighty hath mag-ni-fied me  
 And his mercy is on ..... them that fear him  
 He hath shewed strength ..... with his arm  
 He hath put down the mighty ..... from their seat  
 He hath filled the hungry ..... with good things  
 He remembering his mercy hath holpen his ser-vant Israel  
 Glory be to the Father and ..... to the Sou  
 As it was in the beginning is now and ..... ever shall be.

And my spirit hath re-joiced in God my Saviour

The lowliness ..... of his hand mai-den  
 All gene-rations shall call me blessed  
 And ho-ly is his name  
 Throughout ..... all gene-ra-tions  
 He hath scattered the proud in the imagi-nation of their hearts.  
 And hath ex-alted the humble & meek  
 And the rich he hath sent empty a-way  
 As he promised to our forefathers Abraham and his seed for ever  
 And ..... to the Ho-ly Ghost  
 World ..... without end A-men.

200 N<sup>o</sup> 84.

MAGNIFICAT.

Musical score for N° 84, Magnificat. It consists of three systems of staves. The first system has two treble clef staves. The second system has a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece is divided into two measures by a double bar line. Fingerings are indicated by numbers 6, 5, 4, 3, and 7.

N<sup>o</sup> 85.

MAGNIFICAT.

Hartley.

Musical score for N° 85, Magnificat, by Hartley. It consists of three systems of staves. The first system has two treble clef staves. The second system has a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece is divided into two measures by a double bar line. Fingerings are indicated by numbers 6, 5, 4, 3, and 7.

N<sup>o</sup> 86.

MAGNIFICAT.

Humphries.

Musical score for N° 86, Magnificat, by Humphries. It consists of three systems of staves. The first system has two treble clef staves. The second system has a grand staff (treble and bass clefs). The key signature is C major, and the time signature is common time (C). The piece is divided into two measures by a double bar line. Fingerings are indicated by numbers 6, 6, 6, 5, 4, and 3.

Nº 87.

MAGNIFICAT.

201  
Hartley.

6 6    6 4    5 3    7

Nº 88.

MAGNIFICAT.

Dr. Hayes.

6 . 5    6 5    4 3    7 6    5 4    3 7

Nº 89.

MAGNIFICAT.

6 7 3 6    5 6    5 4    3

God be merciful unto..... us and bless us

That thy way may be known..... up .. on earth  
 Let the people praise..... thee O God  
 O let the nations rejoice..... and be glad  
 Let the people praise..... thee O God  
 Then shall the earth bring forth..... her in .. crease  
 God..... shall bless us  
 Glory be to the Father and..... to the Son  
 As it was in the beginning is now and..... ever shall be

And shew us the light of his countenance & be merciful unto us

Thy saying..... health among all nations  
 Yea let all the..... peo-ple praise thee  
 For thou shalt judge the folk righteously & govern the .. nations up .. on earth  
 Yea let all the..... peo ple praise thee  
 And God even our own God .. shall give us his blessing  
 And all the ends of the .. world shall fear him  
 And..... to the Ho-ly Ghost  
 .. old..... without end A..men.

Nº 91.

DEUS MISEREATUR.

Nº 92.

DEUS MISEREATUR.

Houldsworth

Nº 93.

DEUS MISEREATUR.

Rev<sup>d</sup> C. Hoyle.

DEUS MISEREATUR.

Rev<sup>d</sup> C. Hoyle.

Musical score for No. 94, 'DEUS MISEREATUR' by Rev. C. Hoyle. It features a vocal line with two staves and a piano accompaniment with two staves. The key signature is one sharp (F#) and the time signature is common time (C). The piano part includes figured bass notation: 6, #, 6, 5, 6, 4, 5, 3, 7.

Nº 95.

DEUS MISEREATUR.

D<sup>r</sup> Green.

Musical score for No. 95, 'DEUS MISEREATUR' by D. Green. It features a vocal line with two staves and a piano accompaniment with two staves. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The piano part includes figured bass notation: 6, #, 6, 5, 4, 3, 7.

Nº 96.

DEUS MISEREATUR.

Purcell.

Musical score for No. 96, 'DEUS MISEREATUR' by Purcell. It features a vocal line with two staves and a piano accompaniment with two staves. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The piano part includes figured bass notation: 6, 6, 6, 6, 4, 5, 3.



*p* *mf*

Lord have mercy have mercy up on us and in-cline our hearts to

*p* *mf*

6/4 6/4 5/3 6/4 6

10<sup>th</sup>

*Dim* *p* *f*

keep this law, Lord have mercy have mercy upon us and write all

*Dim* *p* *f*

6/4 5/3 7 6/4 6/4 5/3 6/4 6 6/4

*Largo* *Doxology*

*p* *p* *Full*

these thy laws in our hearts we beseech thee. Glory be to thee O Lord.

*Largo* *Full*

6 6 6 4 3/7

*p*  
*Andante*  
*mf*

Lord have mercy have mercy upon us and in - cline our hearts to

6 5      7 6 6 5      6 4 2      6      6 4 3

*Dim*      *mf*  
*Dim*      *mf*      *p*

keep this law. Lord have mercy have mercy upon us and write all

7      6 5      7 6 6 5      Org:

*Largo*      *Doxology*  
*f*      *p*      *dim*      *f*  
*f*      *p*      *dim*      *f*

these thy laws in our hearts we beseech thee. Glory be to thee O Lord.

6 5 4 3 2 1      7      6      6 4 3 2 1      6      6 4 3      9 7      7

*p* *Larghetto* *mf* *pp*

Lord have mercy up-on----- us and in-cline our hearts to

*p* *mf* *pp*

6 5 6 6 6 6 6 5 6

10<sup>th</sup>

*p* *f*

keep this law. Lord have mercy up-on----- us and write all these th

*p* *f*

6 4 5 7 6 5 6 6 6 4 3

*Largo* *Doxology*

*p* *f*

laws in our hearts we be-seech thee Glory be to thee O Lord.

*p* *f*

5 6 4 3 6 4 5 3 7 6 4 6 4 3 7

*p* *mf*

Lord have mercy up - on us and in - cline our hearts to

*p* *mf*

Treble and Alto

Organ

Voice 7 6 6

10<sup>th</sup>

*dim* *p* *f*

keep this law. Lord have mercy up - on us and write all these thy

*p* *f*

Organ

Voice 6 4 2 6 6 6 4 2 2

*Ral<sup>o</sup>* *Dim<sup>o</sup>* *f*

laws in our hearts we be - seech thee Glory be to thee O Lord.

Organ

Voice 6 6 4 3 6 6 4 6 4 5 3 7 6 5 6 4 5 3 7

*p* *mf* *dim*

Lord have mercy upon us and incline our hearts to keep this law.

*p* *mf* *dim*

Org. Voce 6 6 4 5 3 7

10<sup>th</sup>

*p* *f* *p*

Lord have mercy up-on us and write all these thy laws in our

*p* *f* *p*

Org: Voce 6 4 3 4 3

*Largo* *Doxology*

*dim* *f*

hearts we be - seech thee Glo-ry be to thee O Lord.

6 6 4 5 3 7 6 6 6 4 5 3 7

mf p

Lord have mercy have mercy upon us and in - cline our hearts to

mf p Voice

6 4 5 3 6 4 5 3 Org: 6 6 5

10<sup>th</sup>

f p

keep this law. Lord have mercy have mercy up - on us & write all these

f p

6 4 5 7 6 4 5 3 6 5 4 3 Org:

Largo Doxology

dim f

thy laws in our hearts we beseech thee. Glory be to thee O Lord.

Voice dim f

6 6 5

RESPONSE  
From the Greek Service.

Nº 7.

Lord have mercy up on us and incline our hearts to keep this law.

10<sup>th</sup>

Lord have mercy up on us and write all these thy laws in our hearts.

Doxology

in our hearts we beseech thee. Glory be to thee O Lord.

mf p

Lord have mercy up - on us and incline our hearts to keep this

mf p

6 6 7 6 6 6 6 5 4 3 7

10<sup>th</sup>

f

law. Lord have mercy up - on us and write all these thy

f

Largo Doxology

p f

laws in our hearts we beseech thee. Glory be to thee O Lord.

p f

6 6 3 7 6 6 6 6 3 7 4 7



Lord have mercy up--on us and in-cline our hearts to

7  
5

6  
5

10<sup>th</sup>

keep this law Lord have mercy upon us and write all these thy

6 4 5 3 7

6 6 6 6 6 4 3

*Largo* *Doxology*

*p* *f*

laws in our hearts we be-seech thee. Glory be to thee O Lord.

*p* *f*

6 6 5 6 7 5 6 4 5 3 7

7 5 6 4 5 3 7

*p*

Lord have mercy up - on us and incline our hearts and incline our

*p*

Org:

6 5 6  
4 3      6 5  
4 3

*p*

hearts to keep this law. Lord have mercy up - on us and write all

*p*

*f*

*f*

Voice

6 6 5  
4 4 3 7

6 5 6  
4 3

*Largo*      *Doxology*

*p*      *p*      *dim.*      *f*

these thy laws in our hearts we beseech thee. Glory be to thee O Lord.

*p*      *p*      *dim.*      *f*

Org:

Voice

6 6 5  
4 4 3 7

6 4      6 4      6 4  
4      4      3 7

*mf* *p*

Lord have mercy upon us and in - cline our hearts to keep this

*mf* *p*

4 3 7 9 8 4 3 6 6 4 6 6 4 3

*mf* *p*

law Lord have mercy upon us and write all these thy laws in our

*mf* *p*

4 3 7 9 8 4 3 6 6 4 Org:

*Largo* *Dorology*

*f*

hearts we be - seech thee. Glo - ry be to thee O Lord.

*f*

Voice 6 4 5 3 6 6 6 5 3 7

Lord have mercy up-on us and in-cline our hearts to

7 6/5

10<sup>th</sup>

keep this law Lord have mercy up-on us and write all these thy

6/4 5/3 7 Org:

*Largo* *Doxology*

laws in our hearts we beseech thee Glory be to thee O Lord

*f* *f*

Voice 6/4 5/3 7 6/5 6/4 5/3 7

incline our  
 Lord have mercy up-on us and incline our hearts to  
 6 6 6 incline our

keep this law Lord have mercy up-on us and write all these thy  
 6 6 6 6/5

*Largo* *Dorology*  
*p* *f*  
 laws in our hearts we be-seech thee Glory be to thee O Lord.  
 6 6 6 6 5/4 3/7 6 6 6 5/4 3/7

*p* *dim*

Lord have mer-cy up-on us and in-cline our hearts to

6 6 6 6 6 7 6

keep this law. Lord have mercy up-on us and write all these thy

6 4 5 3 7 6 6 6 4 2 6 4 3

*Largo* *Doxology*

*p* *f*

laws in our hearts we beseech thee. Glory be to thee O Lord.

6 6 4 5 3 7 6 6 6 4 5 3 7

*mf*

Lord have mer - cy up - on us and in - cline our hearts to

*mf*

6 4 3    6    6 6 7 5    7    6 4 3    6 4 2    6    6

keep this law. Lord have mercy upon us and write all these thy

6 4 3    6 4 3    6 6 7 5    7    6 4 3

*Doxology*

laws in our hearts we be - seech thee. Glory be to thee O Lord.

6 4 2    6    6 4 3    6 4    6 6    6 4 3 7

mf p

Lord have mer - cy up - on us and in - cline our hearts to

mf p

6 7 6 6 4 6 6 5 7 5 6

f

keep this law. Lord have mercy up-on us and write all these thy

f

6 4 5 3 7 6 7 6 6 4 6 6 5 7 5

Largo Doxology

p f

laws in our hearts we be - seech thee. Glory be to thee O Lord.

p f

6 6 4 5 3 7 6 6 6 4 5 3



Nº 1.

GLORIA PATRI.

Houldsworth.

Glory be to the Father, and to the Son, and to the Ho - ly Ghost

As it was in the beginning, is now, & ever shall be world without end Amen

7

Nº 2.

GLORIA PATRI.

Houldsworth.

Glory be to the Father, and to the Son, and to the Ho - ly Ghost

6

As it was in the beginning, is now, & ever shall be, world without end Amen.

6 7 7

Nº 3.

GLORIA PATRI.

Houldsworth.

Glory be to the Father, and to the Son, and to the Ho..ly Ghost.

6

As it was in the beginning, is now, & ever shall be, world without end Amen.

# 7 7

*Con spirito*

Glory be to the Fa-ther, and to the Son, and to the Ho-ly Ghost,

6 6 5 4 3 6 6 6 4 3 5 4 3 7

*p* *f*

As it was in the beginning, is now, and e-ver shall be,

*p* *f*

Org:

*ff*

World without end Amen World without end A.....men.

*ff*

6 6 4 5 3 7

*Con spirito*

Glory be to the Father, and to the Son, and to the Holy Ghost

*Unis*

6  
4  
5  
7

*p*

As it was in the beginning, is now, and ever shall be.

*p*

*f*

World without end A. men A. men Amen

*Tenor* World without end Amen :// *Treble* A. men

*f*

World without end A. men A. men Amen

Glory be to the Father, and to the Son, and to the Holy Ghost As it was in

6 # 6 6 — 4 3 6

the beginning, is now, and ever shall be, World without end://: with.

# 6 6 7 6 # 6

World without end

out end World without end A..... men.

World without end

6 4 3 6 4 3

GLORIA PATRI.

Houldsworth.

Glory be to the Father, and to the Son, And to the

Ho - ly Ghost, As it was in the beginning, is now, and ever shall be,

World with - - out end A - - - - men.

Glory be to the Fa-ther, and to the Son, and to the Holy Ghost

6 6 # 7 6 6 6 6 6 4 3 5 4 # 7

*p*  
As it was in the beginning is now and e-ver shall be.

*p*  
Org:

*f*  
World without end World without end World without end A-----men.

*f*  
6 6 6 5 3

GLORIA PATRI.

Houldsworth.

Glory be to the Father, and to the Son, and to the Holy Ghost

Figured bass: 6 6 6 5 4 3 7 6 6 6 4 7 6 6 4 5 7

*p* As it was in the beginning, is now, and ever shall be

*p* Org:

*f* A - men

World without end :: World without end A - - men.

*f* World without end A - - men A - - men

Figured bass: 6 4 5 3 7



GLORIA PATRI.

Nº 10.

Houldsworth.

Glory be to the Fa--ther, and to the Son, and to the Holy Ghost.

6 7 8 4 6 5 4 7

*p*  
As it was in the beginning,  
is now, & ever shall be, ever shall be,

*p* Tenor  
*f*  
As it was in the beginning *Org:* World without

*p*  
World without end Amen Amen without end A...men world :||

Tenor Alto Treble  
World  
end A--men without end A--men A--men

*p*  
7 5 4 3

Al..mighty God Al..mighty God unto whom all hearts be

*f* *p*

open all desires known and from whom no secrets are hid

Al..mighty God Al..mighty God unto whom all hearts be open

*p* *p* *Tenor*

all desires known and from whom no secrets are hid

*f* Cleanse the thoughts of our hearts      cleanse the thoughts of our

hearts by the inspiration of thy ho-ly spirit that we may perfectly  
*Alto and Tenor*

love thee that we may perfectly love thee and worthily magnify thy

*Treble*

*f*

ho - ly name and worthi - ly magnify thy ho - ly name thro'

6 C

Christ our Lord A - - - - men A - - - - men.

6 7